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GARDENS ILLUSTRATED

Autumn's embrace

late season planting ideas

MAKE YOUR HOME GREENER

chic houseplant displays

COLOUR RUSH

pot up the brightest and best hippeastrums

FAVOURITE FIREPITS

Garden chronicles

how garden design can keep legacy alive

Heritage apples

save our orchards

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Welcome

JOE NORLEDGE

Gardening has always been about the passing on of knowledge – a constant and engaged process of sharing and learning from those whose skill and expertise we admire. It's about looking to the past but also looking to the future, and absorbing points of inspiration from wherever we see them. More than ever we are aware of the many touchpoints that can feed into our sense of wellbeing and inform how we experience the world.

In this issue we explore how designer Alistair Baldwin has taken a historic burgage plot, complete with derelict workshop buildings, to create a garden that looks to the heritage of the site but considers how the space can now enhance the owners' lives as a garden retreat.

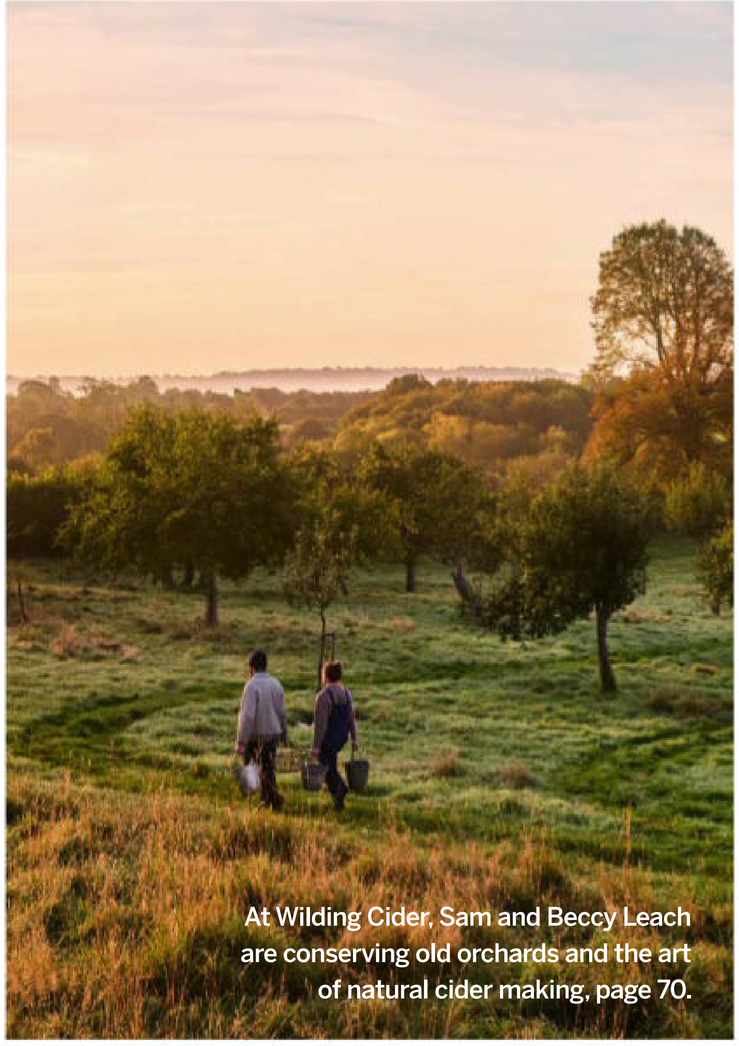
We visit a Somerset orchard to discover how cider makers Sam and Beccy Leach are working to farm regeneratively, to bring the trees – and the skill of traditional cider apple growing – back from the brink. Plus, we ask some of our key horticultural experts to pick out a botanical ornament, past or present that informs their sensibilities. It's a wonderful insight into the significance a simple object can hold.

With the past constantly at our heels, it's always exciting to see how we can move towards a more insightful future.

Enjoy the issue,

Sorrel Everton

SORREL EVERTON, ACTING EDITOR


At Wilding Cider, Sam and Beccy Leach are conserving old orchards and the art of natural cider making, page 70.

ANDREW MONTGOMERY

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JASON INGRAM

Hippeastrum 'Tierra' is a new cultivar offering bold blooms in terracotta marked out by a distinctive dark-purple throat, page 60.

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COVER IMAGE

North Yorkshire garden
by Eva Nemeth

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- Save money when you subscribe to the digital edition of *Gardens Illustrated* – page 30
- Receive a signed, exclusive print from *Winter Gardens* by Andrew Montgomery when you order the book before 31 December – page 114

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Design: Luke Arend

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SARAH CUTTLE

Jack Wallington
Jack visits an unusual and historic town garden, page 36. *"A striking, full-length rill alongside soft, seasonal planting caught my eye in this historic garden in Richmond, North Yorkshire."*

Richard Wilford
Richard chooses the best hippeastrums for winter colour, page 60. *"Unashamedly showy, hippeastrums brighten the long winter months but look out for more subtle forms too, you may be surprised."*

Andrew Montgomery
Andrew shares images from his new book page 90. *"It's been a career ambition to photograph and publish my own book; winter gardens provided the perfect subject to do so."*

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ANDREW MONTGOMERY

ANDREW MONTGOMERY

James Basson
James lives in the South of France where he runs Scape Design with his wife Helen, specialising in low-maintenance and dry gardens. He is a fervent advocate for creating sustainable landscapes. The winner of four Chelsea Gold medals, he was awarded Best in Show in 2017.

Fergus Garrett
Fergus was appointed head gardener at Great Dixter by Christopher Lloyd in 1993. He is passionate about passing on his knowledge through student programmes at Dixter and worldwide lectures. He was awarded an RHS Associate of Honour in 2008 and an RHS Victoria Medal of Honour in 2019.

Anna Pavord
Anna's books include her bestseller *The Tulip* and most recently *Landskipping*. For 30 years she was *The Independent*'s gardening correspondent. In 2000 the RHS awarded her the Veitch Memorial Medal. She lives and gardens in Dorset.

Dan Pearson
Dan is one of the UK's best-known garden designers, familiar to many through his gardening columns in the *Observer* magazine. Eight of his gardens, including the Tokachi Millennium Forest in Japan, have won awards and he was awarded Best in Show for his garden at Chelsea in 2015.

Sarah Price
Sarah is one of the UK's most sought-after garden designers who gained worldwide recognition for her designs for the 2012 London Olympic Park. She won Gold at Chelsea in 2012 and 2018, and was GMG Garden Columnist of the Year in 2016 for her design series in *Gardens Illustrated*.

GARDENS ILLUSTRATED

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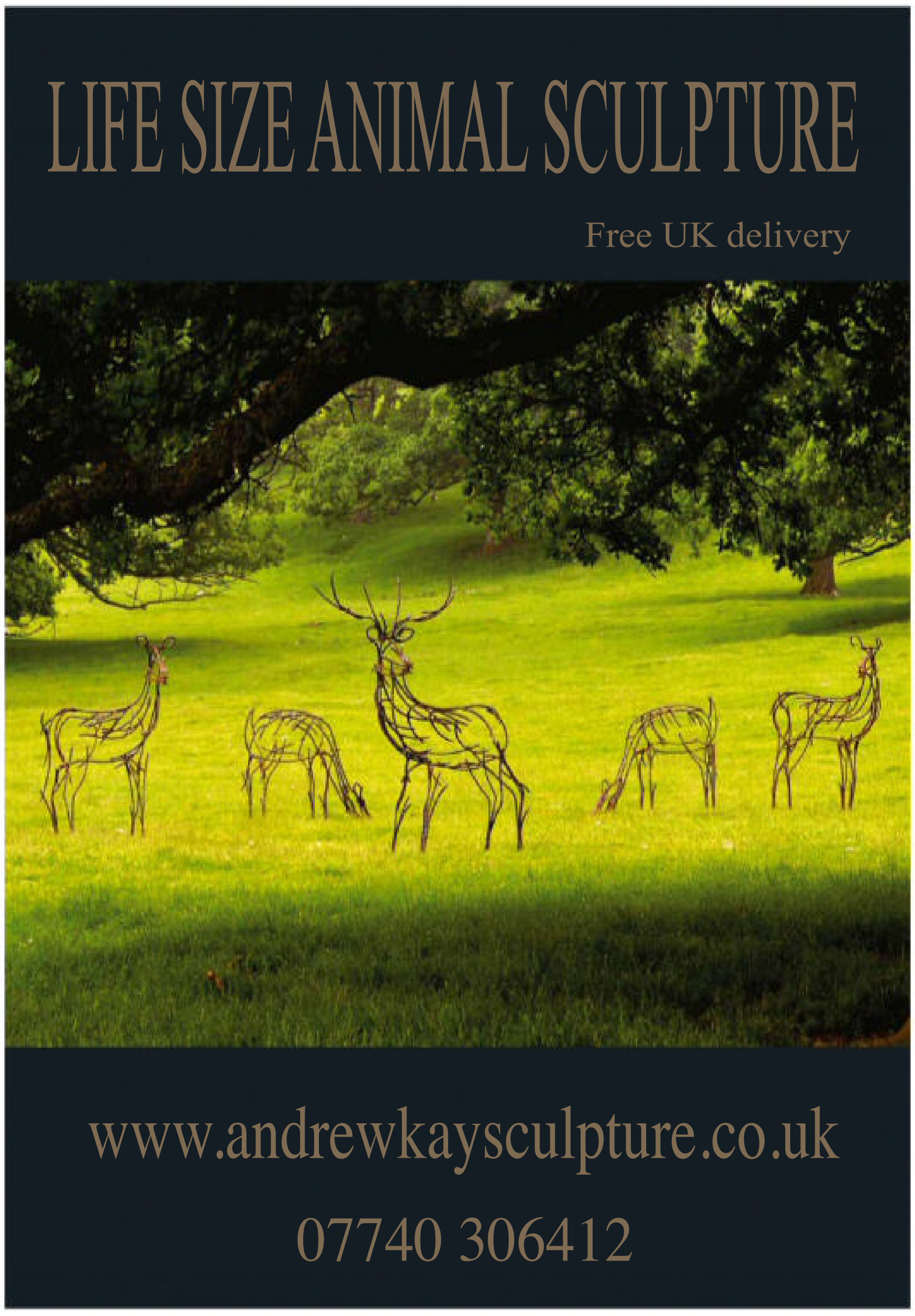

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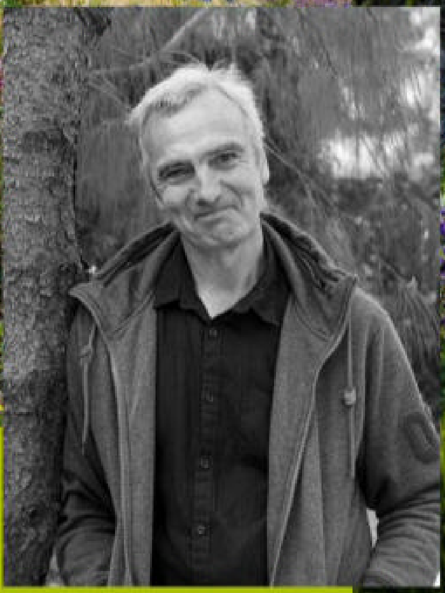
GI Reader TOUR

The ambitious planting at Wildside.



Keith Wiley the pioneering plantsperson and creator of Wildside will host this tour. He is a regular contributor to *Gardens Illustrated*, and a visit to his innovative garden in Devon will be one of the tour's highlights.

A walled garden for wildlife at Mothecombe.

Devon on the Wildside

With pioneering plantsperson Keith Wiley as our host, we'll explore some of Devon's most innovative private gardens

The tour starts with a visit to a private garden brimming with scent and colour, designed by plantaholic designer **Alasdair Cameron** and his wife Tor. Lunch follows at a local inn before we drive to the enchanting **Hotel Endsleigh**, where you'll stay during your trip. The gardens at the hotel are thought to be one of the last commissions by the renowned landscape designer Humphry Repton and you'll have plenty of time to explore the woodland walks, stunning terraced borders, and shell house, with head gardener Ben Ruscombe-King as your guide. Tour host Keith Wiley will give a talk to share his horticultural journey and approach to gardening before giving a personal tour of his own plantsperson's paradise, **Wildside.** We'll also visit some spectacular gardens along Devon's coastline, taking in rich sub-tropical planting at **Coleton Fishacre**'s Arts and Crafts house and gardens, and walled gardens humming with wildlife at **Mothecombe House**. There will also be a rare opportunity to visit an extensive private garden with panoramic sea views designed by Dan Pearson. The tour concludes at **Plaz Metaxu**, a modern example of a landscape design and considered by many as a garden of international importance.

4-7 SEPTEMBER 2022

EVENT DETAILS

Price per person, based on two people sharing is £2,698 (a single supplement of £300 is levied by the hotel).
Price includes: bed and breakfast at Hotel Endsleigh for the duration of the tour; three evening meals with wine at the hotel and four lunches; all transportation from Tiverton Parkway Railway Station. It does not include hotel extras or travel insurance. For more details and for an in-depth itinerary with details of day-to-day visits, meals, etc, please contact Boxwood Tours.

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PORTRAIT CHARLIE HOPKINSON; JASON INGRAM; CLAIRE TAKACS.

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DIG IN

What's happening, what's in flower and what to buy this month

RICHARD HAUGHTON © SONY MUSIC

Festive glow

As that most wonderful time of the year creeps ever closer, it's time to wrap up warm, head out to a garden after dark and follow one of the many illuminated walks that are becoming as familiar a feature of the Christmas season as carols and mulled wine. From this month gardens around the UK will open twinkly trails, many with a choreographed music soundtrack. This year several gardens are hosting trails for the first time, including the National Trust's Kingston Lacy in Dorset, the 'Capability' Brown landscaped grounds at Temple Newsam near Leeds and the royal residence in Northern Ireland, Hillsborough Castle and Gardens outside Belfast. But many much-loved trails are also returning for 2021, among them Blenheim Palace, Stourhead and Dunham Massey (above). One of the first to open will be at the Royal Botanic Gardens, Kew, on 17 November, with the majority following in late November and continuing through to early January. To find a trail near you and book your timed slot visit **mychristmastrails.co.uk**

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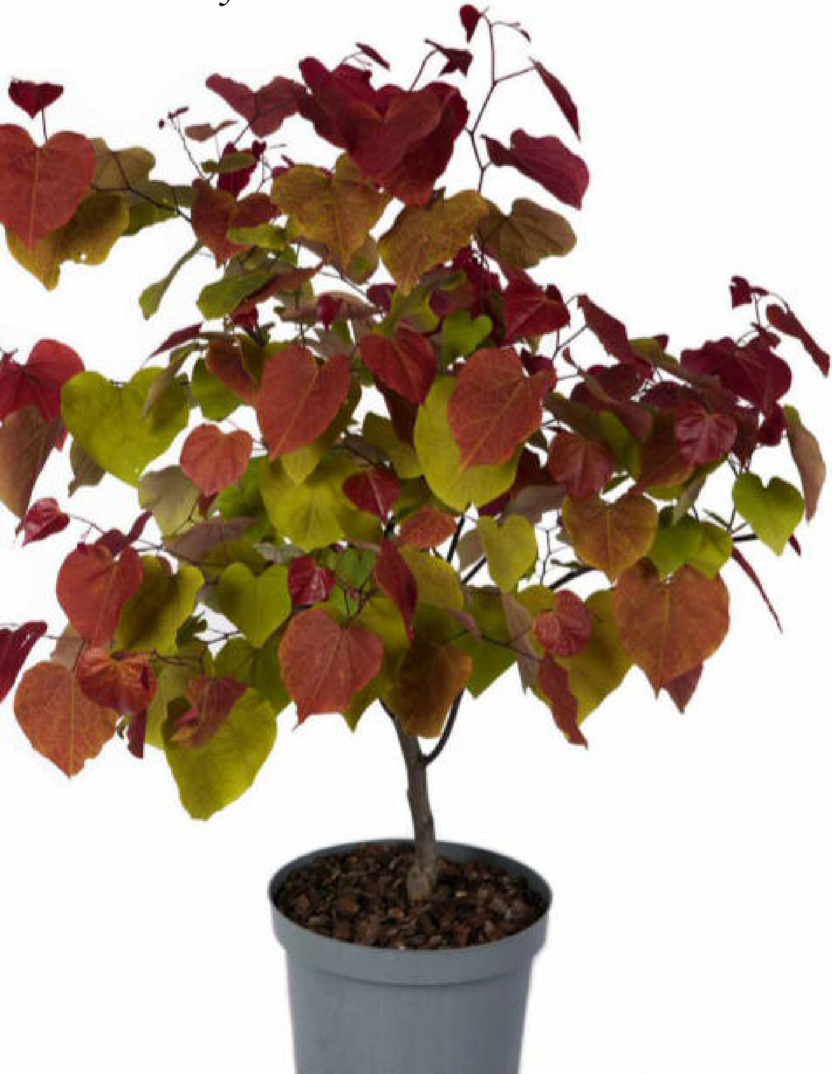
News

COMPILED BY KATIE BEALE

Autumn flame

The September timing of this year's RHS Chelsea Flower Show not only gave garden designers the chance to work with a new palette of plants, but also allowed some autumnal plants to shine in the Great Pavilion, including this year's Chelsea Plant of the Year – the stunning Cercis canadensis *'Eternal Flame'. Once established, this small tree produces dark-pink flowers between April and May, but the real treat comes in autumn when its vibrant red foliage gently fades to a warm orange, before finally turning into a gentle golden colour. It grows to around 3-4m but can be pruned as a small shrub. Prices start at £49.99 from* ***suttons.co.uk***



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A new exhibition at the Garden Museum brings together different voices to explore Caribbean garden heritage in south London.

FEDERICO RIVAS, FOTOSYNTHESIS

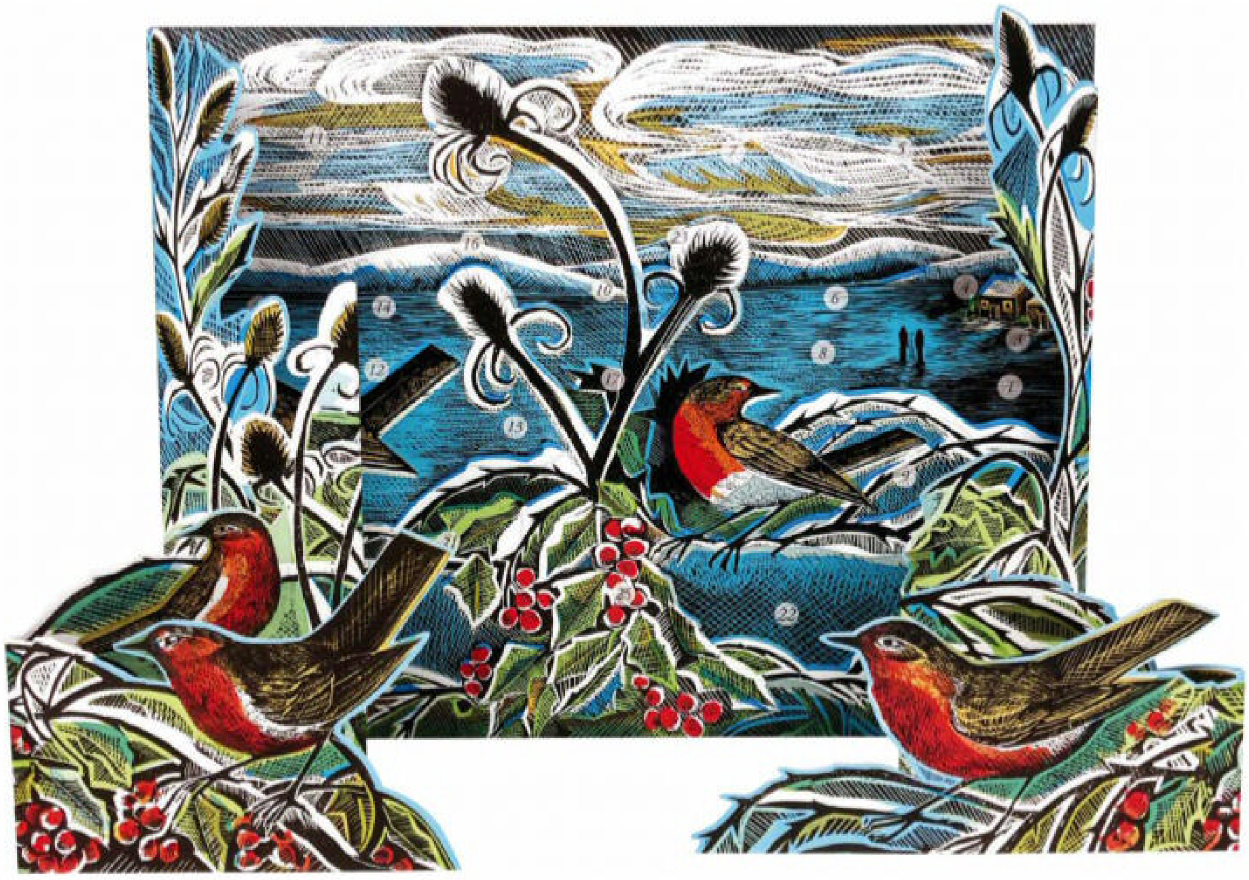
Deep-rooted ties

The experiences of south London gardeners from the Windrush generation are at the heart of a new exhibition at London's Garden Museum this month. Featuring photography, interviews and loaned treasured artefacts, the exhibition *Sowing Roots* will explore the gardening cultures and plants, fruits and vegetables that Caribbean people brought to the UK after the Second World War. Through these stories the project seeks to deepen our understanding of gardening as a complex – and often contradictory – cultural practice. 15 November to 20 February 2022. **gardenmuseum.org.uk**

DAVID TIPLING PHOTO LIBRARY / ALAMY STOCK PHOTO

ROYALLY NEEDED

If you think something is missing from your woodland walks this autumn you are right. A cold, wet spring, has made it harder for oak trees to make seed, meaning you will find fewer acorns among the fallen leaves. This lack of future oaks is yet another reminder of the urgent need for all of us to plant more trees, and from this autumn the Queen's Green Canopy campaign wants to inspire everyone to plant a tree in celebration of The Queen's Platinum Jubilee next year. The campaign is also working with the Woodland Trust to send out free trees to schools and community groups. To find out how to apply for a tree or for more information visit **queensgreencanopy.org**



Window shopping

The works of *Gardens Illustrated* artist Angela Harding are always popular, and her beautiful advent calendars are one of the loveliest ways to start the final countdown to Christmas. Offering a selection of nature-filled, wintry scenes, including this *Winter Robins* design, Angela's free-standing, 3D advent calendars have the added daily delight of a seasonal illustration hidden behind each window. All measure 32x41cm and prices start at £10, including a postal envelope. Find the full range at **angelaharding.co.uk**

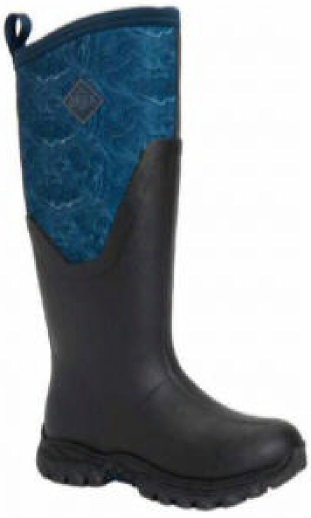
BEATING BLIGHT

Tomato blight, caused by the fungus-like plant pathogen *Phytophthora infestans*, is becoming all too familiar to home growers in the UK. Good plant hygiene is essential for controlling tomato blight, but there are also a growing number of cultivars that offer resistance to the disease. Burpee Europe has several blight-resistant options to add to your seed order for next year's crop, including a juicy, new beefsteak 'Burlesque' (left). **burpeeeurope.com**

Cutting edge

A good sharp knife is essential for a host of winter jobs around the garden, but especially for harvesting many vegetables, from sprouts to chard. Fiskars' new X-Series Harvesting Knife featuring a stainless steel blade with serrated edge is perfect for tackling the most stubborn of thick stalks. Designed with a flat tip to cut and slice with both precision and ease, it also features an ergonomic, SoftGrip handle for comfort while cutting. Available from early 2022 priced £24.99, including a sheath and belt loop so you can keep it close to hand. ***fiskars.com***

3 FOR THE GARDEN… *WELLIES*



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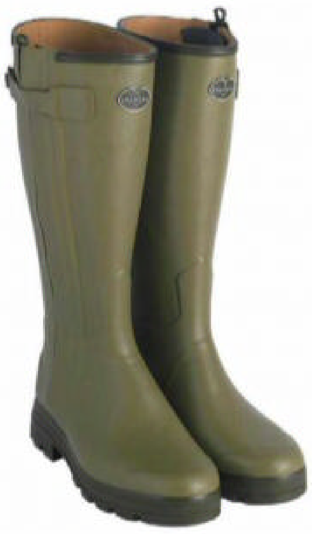

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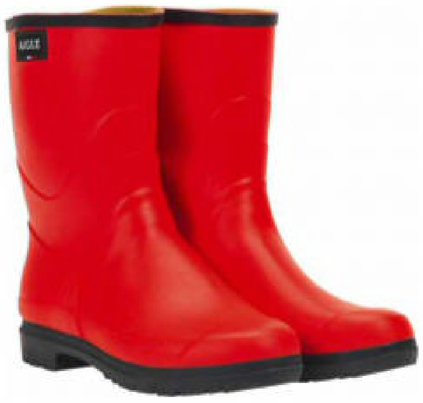

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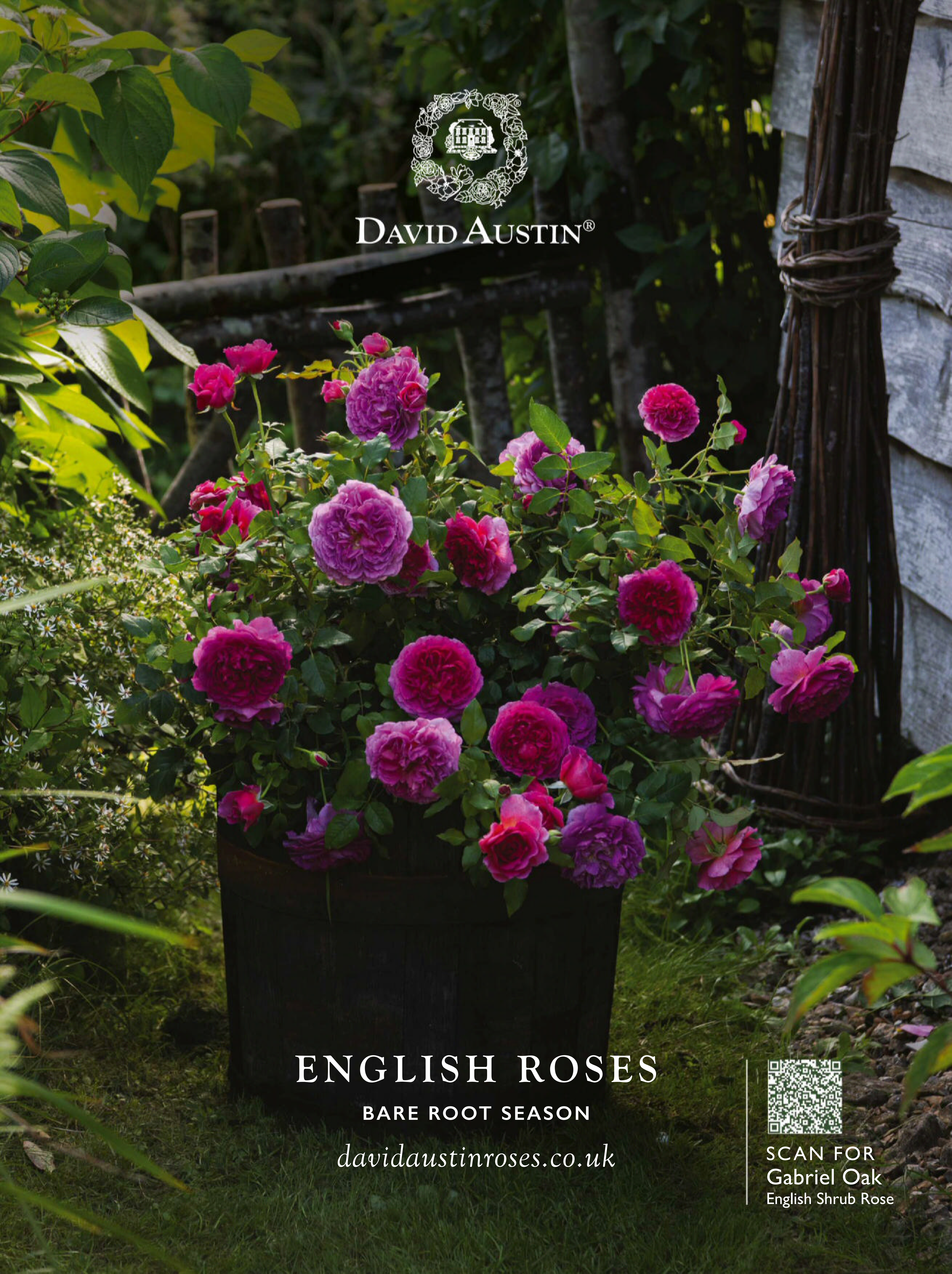
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DIARY

COMPILED BY KATIE BEALE AND ANNIE GATTI

① Winter Propagation and Plant Division
Join Aberglasney's head gardener Joseph Atkin for this one-day workshop on how to propagate garden plants. 11 November, 10.30am-3pm. £55, includes lunch and garden tour (advance booking essential). Aberglasney Gardens, Llangathen, Carmarthenshire SA32 8QH. Tel 01558 668998, aberglasney.org

② Talk on Heritage Vegetables
Learn more about heritage vegetables at this Plant Heritage talk from Chris Smith of heritage seed supplier Pennard Plants. The event will include a plant swap. 13 November, 2-4pm. £2 (free to members). Shurdington Community Centre, Shurdington, Cheltenham, Gloucestershire GL51 4TB. Tel 07775 848908, plantheritage.org.uk

③ Chelsea Physic Garden Christmas Fair
The annual festive celebration returns with more than 100 curated stands, showcasing the finest independent suppliers along with delicious food and drink. 25-28 November, 10am-4.30pm. £7 (booking essential). Chelsea Physic Garden, 66 Royal Hospital Road. Chelsea, London SW3 4HS. Tel 020 7352 5646, chelseaphysicgarden.co.uk

④ Christmas at Trentham
Explore a new illuminated trail at Trentham Gardens, which offers the chance to view these stunning gardens – featuring areas designed by both Piet Oudolf and Tom Stuart-Smith – in a new light. 26 November to 9 January 2022, 4.30-10pm. Trentham Estate, Stone Road, Trentham, Stoke-on-Trent, Staffordshire ST4 8JG. christmasattrentham.co.uk

⑤ Great Dixter Christmas Fair
Enjoy an opportunity to see the famous garden in winter and browse artisan stalls at the Christmas Fair held in the Great and Yeomans Halls, as well as barns and outbuildings. 27-28 November, 10am-4pm. £5. Northiam, Rye, East Sussex TN31 6PH. greatdixter.co.uk

⑥ Painting Winter Berries
Capture the beauty of these colourful jewels on this weekend botanical painting course with Nicola L Adams in Edinburgh. 27-28 November, 10am-4pm. £125. Royal Botanic Garden Edinburgh, Arboretum Place, Edinburgh EH3 5NZ. Tel 0131 248 2909, rbge.org.uk

⑦ Festive Willow Workshop
Learn how to weave Christmas decorations with willow worker Norah Kennedy on one of two half-day courses. 4 December, 9.30am-12.30pm or 1.30-4.30pm. £60, including refreshments and materials. Cotswold Country Flowers, The Ham, Coaley, Dursley, Gloucestershire GL11 5AS. Tel 07967 416799, cotswold-country-flowers.co.uk

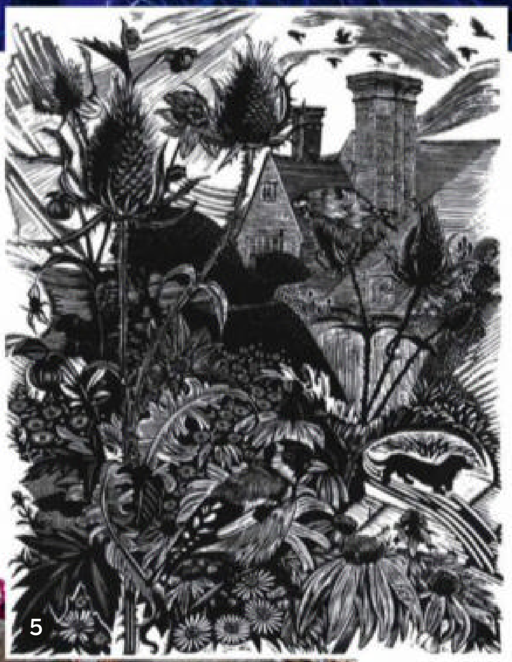
⑧ Succulent Wreath Workshop
Ring the changes on the traditional Christmas wreath by weaving one using moss, ivy and succulents at Knoll Gardens. 4 December, 10.30am-12.30pm. £50. Knoll Gardens, Stapehill Road, Hampreston, Wimborne, Dorset BH21 7ND. Tel 01202 873931, knollgardens.co.uk

⑨ Beautiful & Useful
Indulge in some early Christmas shopping among the carefully curated selection of gifts by artists, designers and artisan makers, including Robyn Hardyman's hand-thrown clay homewares (pictured), at the Garden Museum. 5 December, 10am-5pm. £6 (includes entry to the Museum's collections). Garden Museum, 5 Lambeth Palace Road, South Bank, London SE1 7LB. Tel 020 7401 8865, beautiful-useful.co.uk/garden-museum

⑩ Annalal's Gallery
Explore a delightful, tiny garden around the 150-year-old cottage of artists Anna and Lal Sims, with sculptures and paintings hidden among the flowers and shrubs, when it opens on consecutive Sundays for the NGS. 5 and 12 December, 2pm-4pm. £3. Annalal's Gallery, 25 Millhams Street, Christchurch, Dorset BH23 1DN. Tel 01202 567585, ngs.org.uk

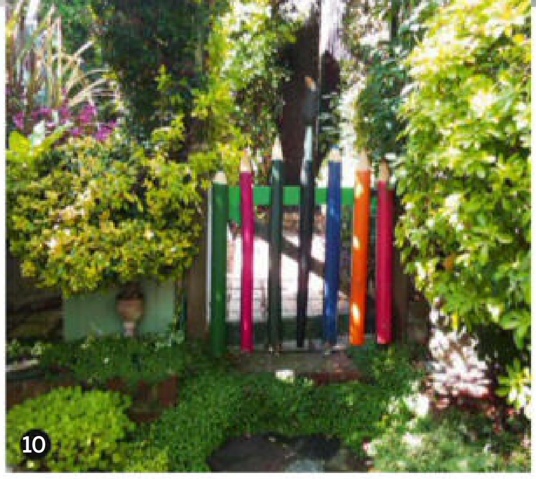
⑪ London College of Garden Design's Short Courses
Book now for the upcoming season of the London College of Garden Design's short courses held at RHS Garden Wisley. The series begins with Garden Design Drawing Masterclasses with Andrew Wilson (7 and 28 January). RHS Garden Wisley, Woking, Surrey GU23 6QB. Tel 01483 762955, lcgd.org.uk

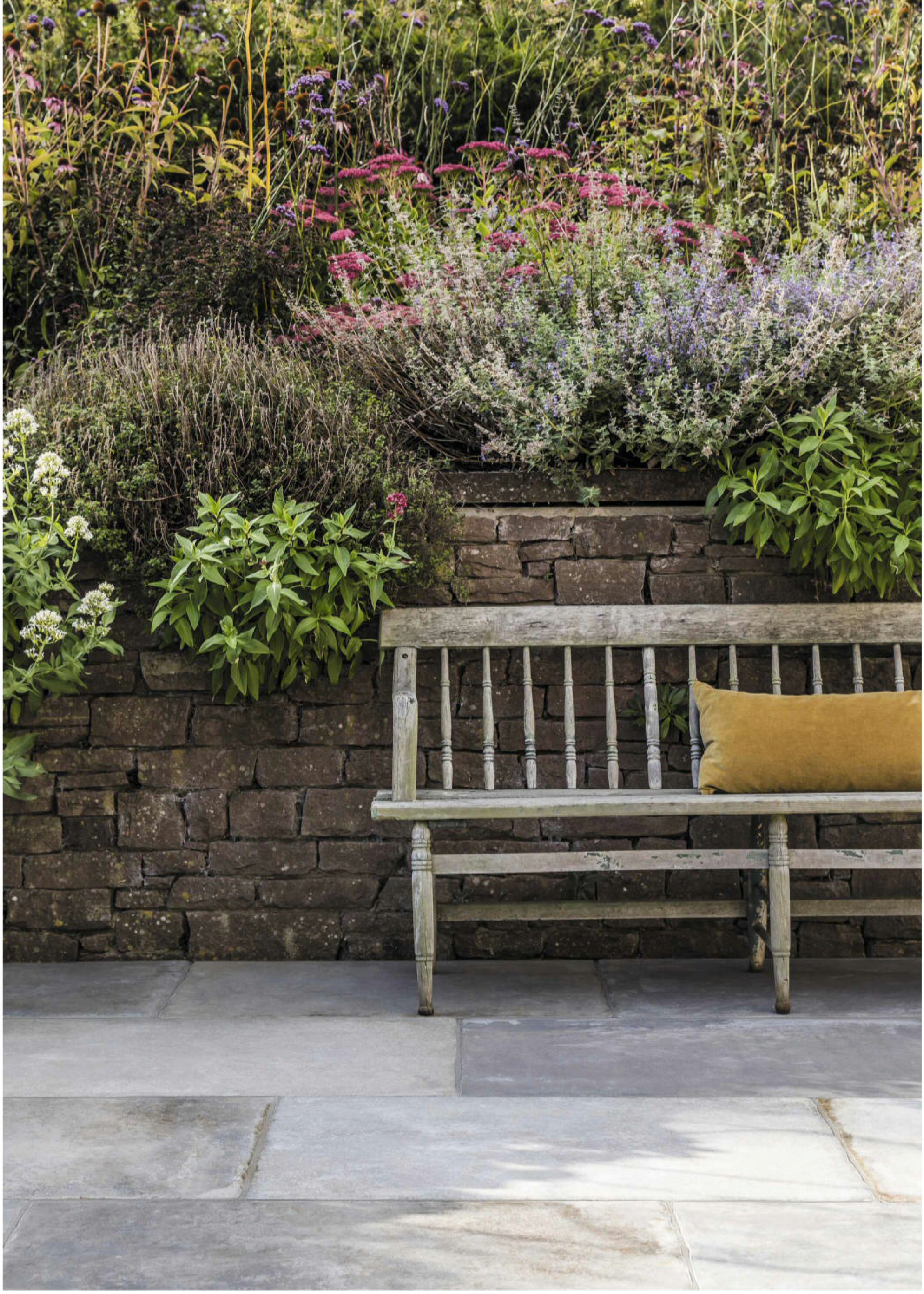
All information is correct at time of going to press, but may be subject to change.
Tickets for most events will be limited to ensure social distancing and must be booked in advance.
Please be sure to check all opening times and advice on any local travel restrictions before travelling.



PHOEBE CONNOLLY

ROBYN HARDYMAN





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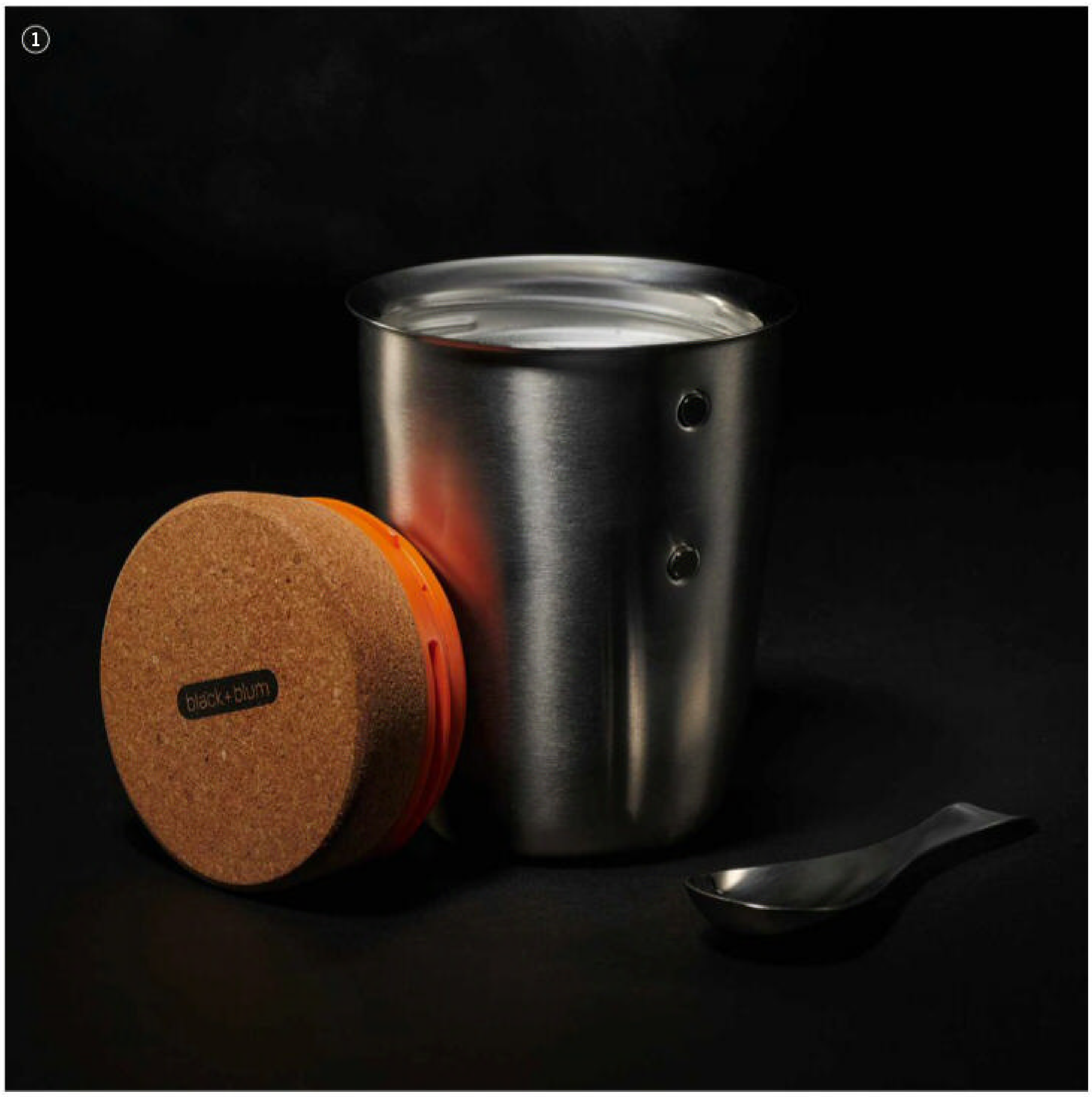

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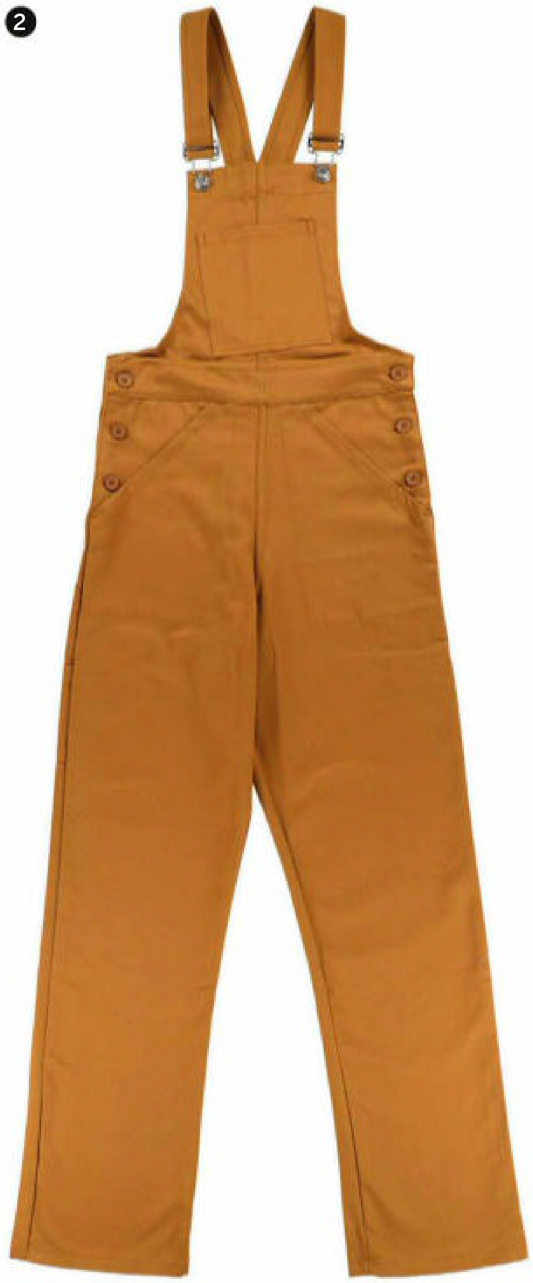

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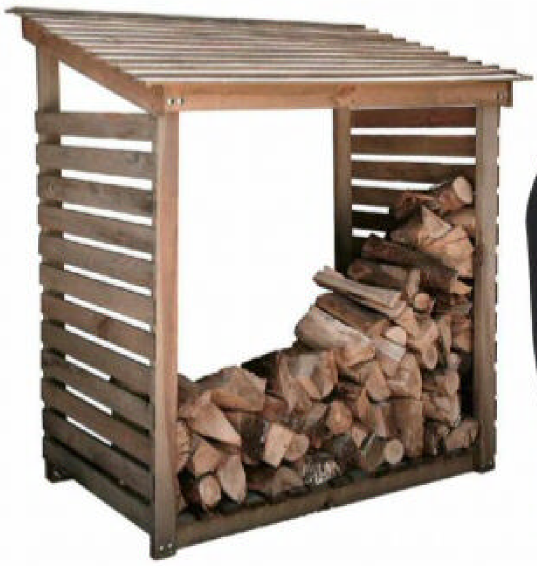

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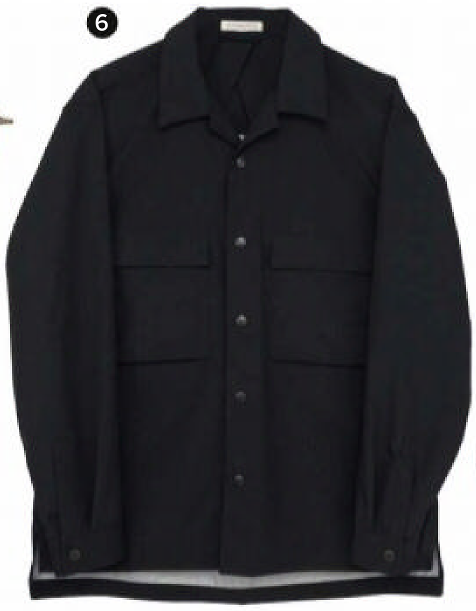

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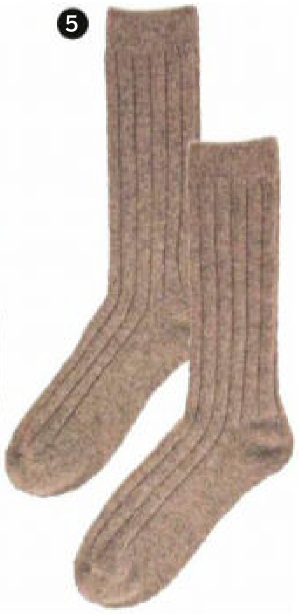

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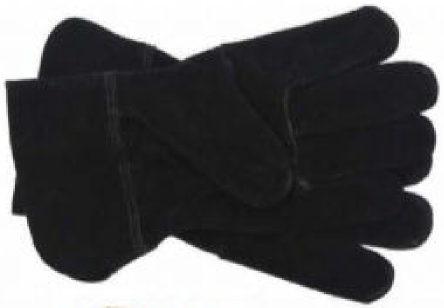

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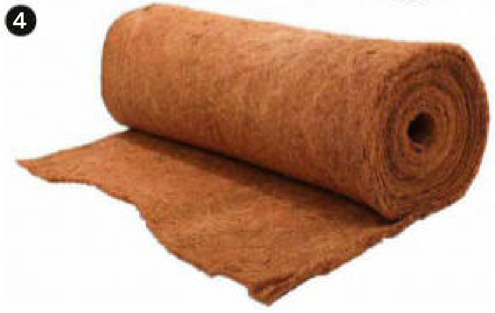

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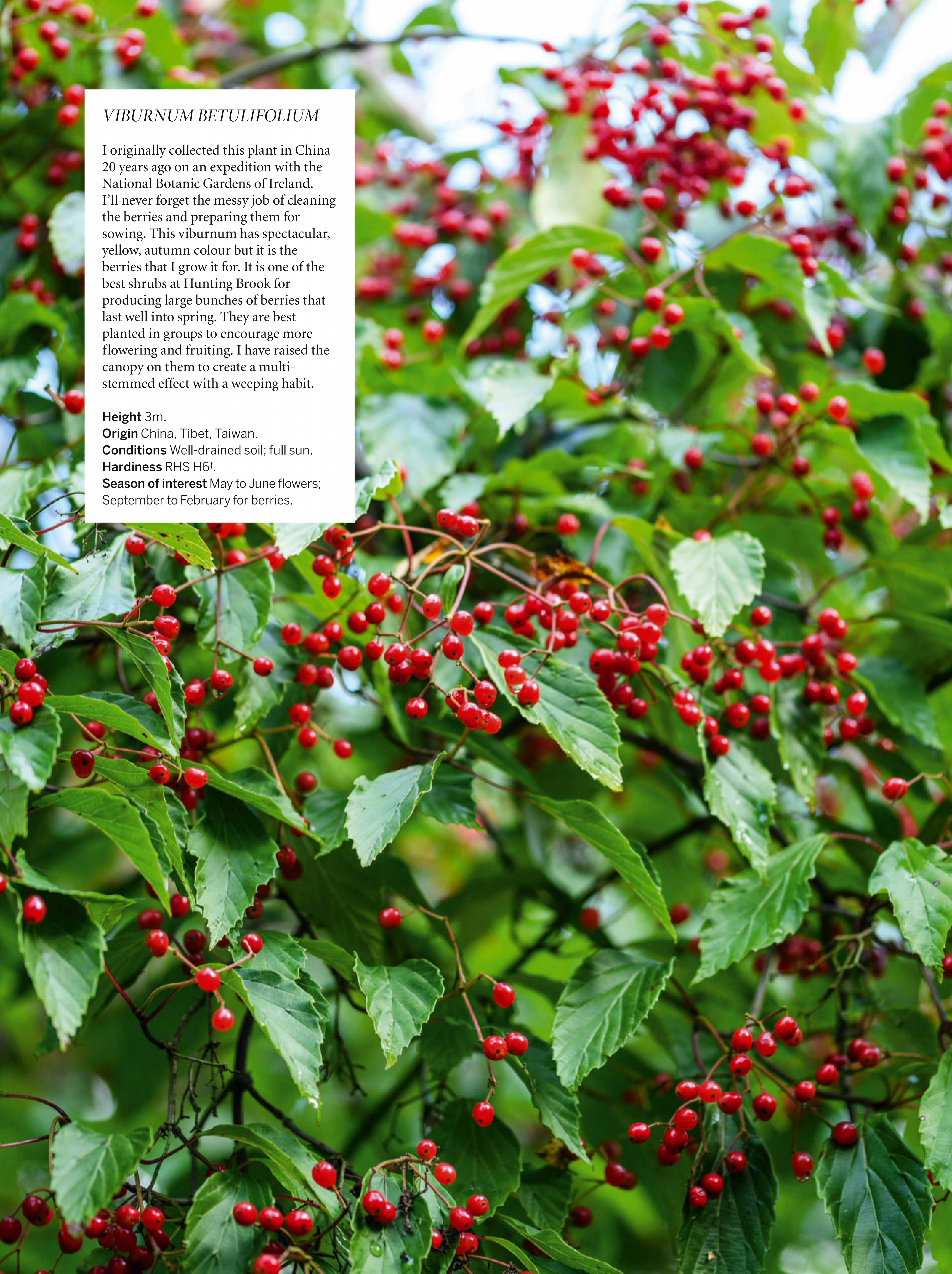


VIBURNUM BETULIFOLIUM

I originally collected this plant in China 20 years ago on an expedition with the National Botanic Gardens of Ireland. I'll never forget the messy job of cleaning the berries and preparing them for sowing. This viburnum has spectacular, yellow, autumn colour but it is the berries that I grow it for. It is one of the best shrubs at Hunting Brook for producing large bunches of berries that last well into spring. They are best planted in groups to encourage more flowering and fruiting. I have raised the canopy on them to create a multi-stemmed effect with a weeping habit.

Height 3m.
Origin China, Tibet, Taiwan.
Conditions Well-drained soil; full sun.
Hardiness RHS H6[†].
Season of interest May to June flowers; September to February for berries.

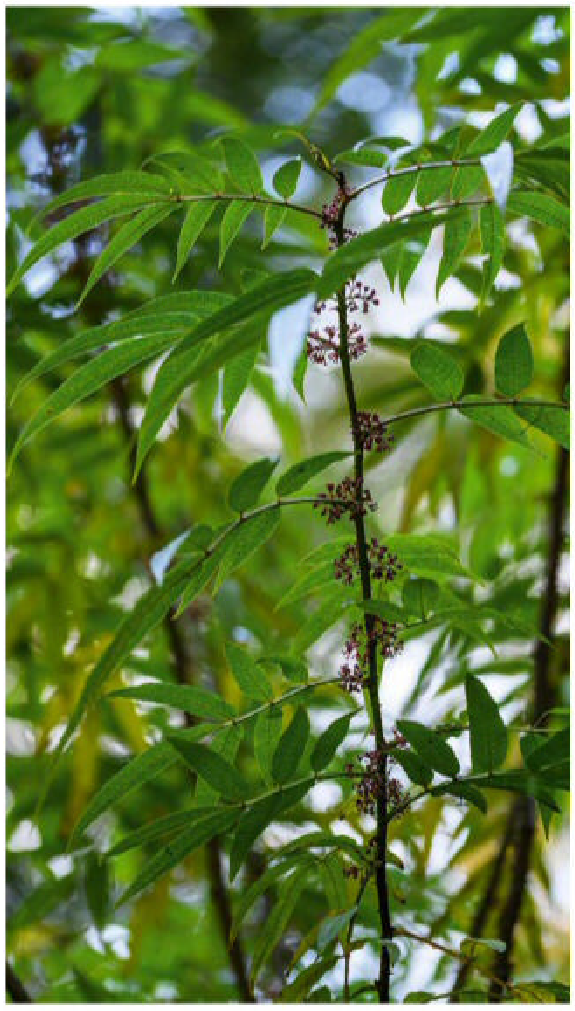
November plants

Jimi's autumn borders reveal a love of kooky foliage, with frothy needles, spiny leaves and feathery stems providing structure among the burnished hues of long-flowering perennials

WORDS JIMI BLAKE PHOTOGRAPHS JASON INGRAM

CHARLIE HOPKINSON

Jimi Blake is the owner and creator of Hunting Brook Gardens.
huntingbrook.com



ZANTHOXYLUM LAETUM

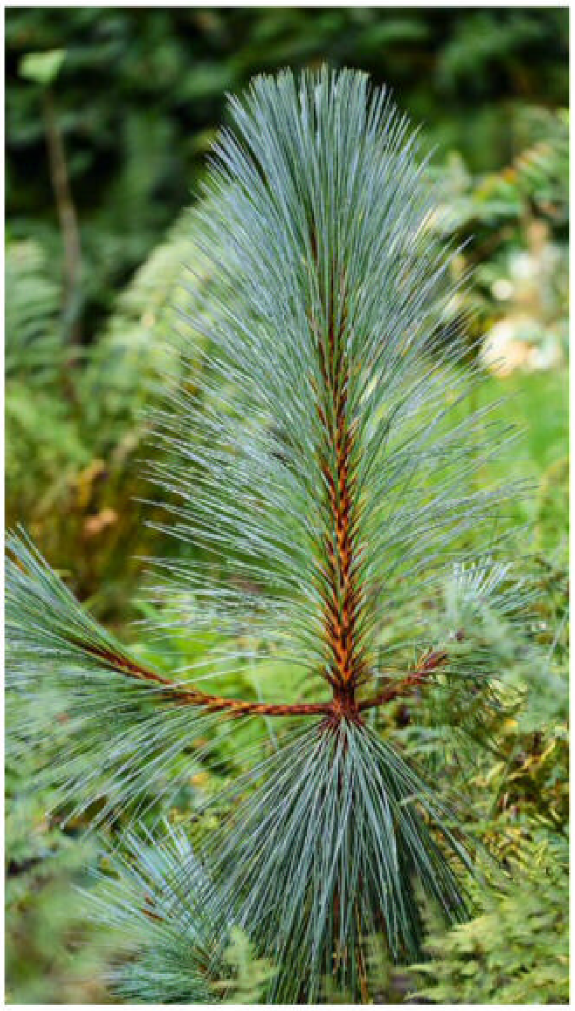
This *Zanthoxylum* was collected in northern Vietnam by Sue and Bleddyn Wynn-Jones of Crûg Farm Plants in Wales. I bought it from them seven years ago and planted it in the valley at Hunting Brook. It has grown into a handsome, medium-sized tree, and forms a light canopy above my Araliaceae collection. It is underplanted with the huge fern *Lophosoria quadripinnata*. Like many of its kind, it is covered in spines, and the red spines on the leaves add to its vicious appearance. The leaves have an unusual scent when crushed, and the red flowers, beloved by insects, last for months.

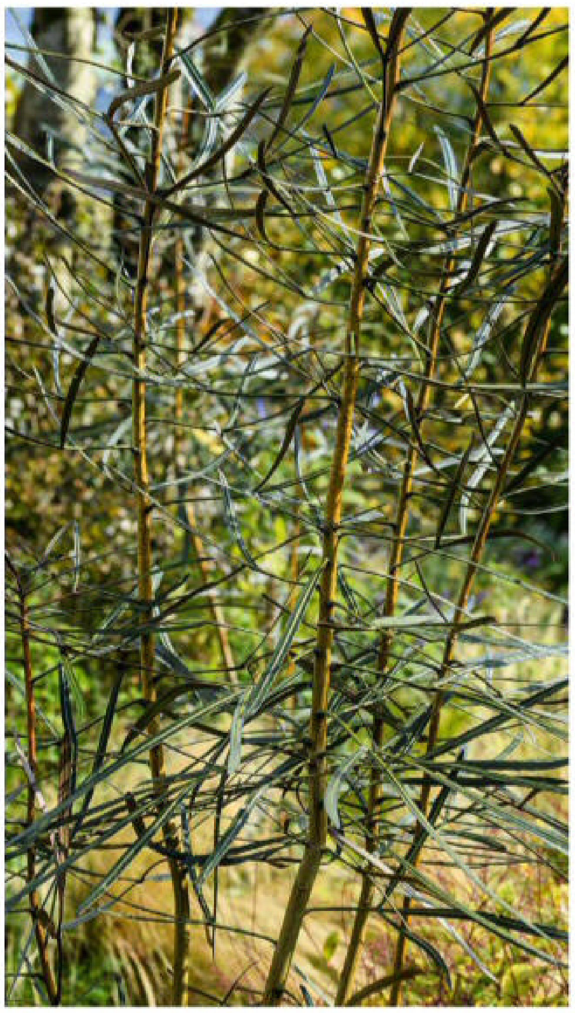
Height 4m.
Origin China and northern Vietnam.
Conditions Well-drained soil; full sun or dappled shade.
Hardiness RHS H6.
Season of interest Year round.

PINUS MONTEZUMAE 'SHEFFIELD PARK'

I first saw this pine, with its huge, greyish-green needles, at RHS Garden Wisley and fell in love with it. I knew I had to grow one myself, no matter what. So the search began and I finally bought one from Lime Cross Nursery who were exhibiting at the Great Dixter Plant Fair. It was propagated by Jonathan Tate, the founder of Lime Cross, from the original mother plant, which was planted in 1910 in Sheffield Park in East Sussex. It is propagated by grafting. I love the way it has been used in the Exotic Garden at Wisley, where it is repeated through the beds, giving the garden a very funky vibe.

Height 12m.
Origin Garden (species Mexico).
Conditions Well-drained soil; full sun.
Hardiness RHS H4.
Season of interest Year round.





PSEUDOPANAX CRASSIFOLIUS VAR. *TRIFOLIOLATUS*

This is another bizarre foliage plant which, when combined with perennials, gives the garden the kind of quirky look I love. It is a member of the Araliaceae family – my go-to plants for creating a light canopy over my borders. This plant is still in its juvenile phase, with its thin, weird-looking leaves and narrow growth habit. *Pseudopanax* usually metamorphoses into the adult phase around the age of seven to ten years, when its structure becomes more tree-like. This one has survived -10°C with me. I propagate it by seed or cuttings taken during the summer.

Height 3-5m.
Origin New Zealand.
Conditions Well-drained soil; full sun.
Hardiness RHS H4.
Season of interest Year round.

*Holds an Award of Garden Merit from the Royal Horticultural Society. Hardiness ratings given where available.

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RESTIO SUBVERTICILLATUS

Restios are borderline hardy at Hunting Brook, but I have tested out many, and this one, along with *Cannomois grandis* and *Restio quadratus*, has come through -10°C. This giant, horsetail-like plant performs best with good drainage and in full sun. I have propagated it by seed without the smoke treatment that is usually required to induce germination. It can also be propagated by division at the start of June. I tidy it up in spring by removing any stems that are damaged from the winter weather. The stems look fantastic in flower arrangements. AGM*.

Height 1.5m.
Origin South Africa.
Conditions Well-drained (ideally acidic) soil, but should not dry out in summer; full sun.
Hardiness RHS H4-H5.
Season of interest Year round.

ANISODONTEA 'EL RAYO'

This is the longest-flowering plant I grow – it had flowered non-stop for three years (until last winter when it died due to freezing easterly winds). It is covered in pink, mallow-like flowers with a dark purple eye throughout the year. It is best grown in low-nutrient soil, otherwise it grows too fast and the branches become brittle and break. Pruning can take place in April to keep the plant from getting top heavy and blowing over, and the growing points can be pinched back when the plants are young to encourage bushiness. I have propagated it successfully from cuttings taken during the summer.

Height 1m.
Origin South Africa.
Conditions Well-drained soil; full sun and sheltered from cold winds.
Hardiness RHS H2.
Season of interest Most of the year.

SCHEFFLERA RHODODENDRIFOLIA

This exotic-looking, palmate foliage plant was collected by Sir Peter Hutchinson in 1965. Of the 12 different scheffleras I grow, this is the hardiest. The scheffleras are the last plants to flower in the valley at Hunting Brook, making them a valuable addition to the autumn garden. The flowers are a good supply of late nectar for pollinators, and birds love the winter fruits. The plant produces lots of new growth along the trunk, providing me with plenty of cutting material in summer. I propagate cuttings in pure sand and by spring they have a good root system.

Height 20m.
Origin China, India, Bhutan, Nepal.
Conditions Well-drained soil; full sun to dappled shade in a sheltered location.
Hardiness RHS H4.
Season of interest Year round.

Places to visit

Recommended places to see seasonal plants at their best

Be sure to check opening times and travel restrictions. Many garden visits will need to be pre-booked.

When it comes to plant collections, **Mount Stewart** in County Down has one of the most comprehensive in Ireland. The climate there is extremely mild and frosts are rare. Over the years, head gardener Neil Porteus has built up the collection and overseen the restoration and replanting of the gardens. He continually pushes the boundaries in terms of plants that can be grown outdoors in Ireland, which makes Mount Stewart one of the most exciting gardens in the world. Portaferry Road, Newtownards, County Down, Northern Ireland BT22 2AD. Tel 028 4278 8387, nationaltrust.org.uk/mount-stewart

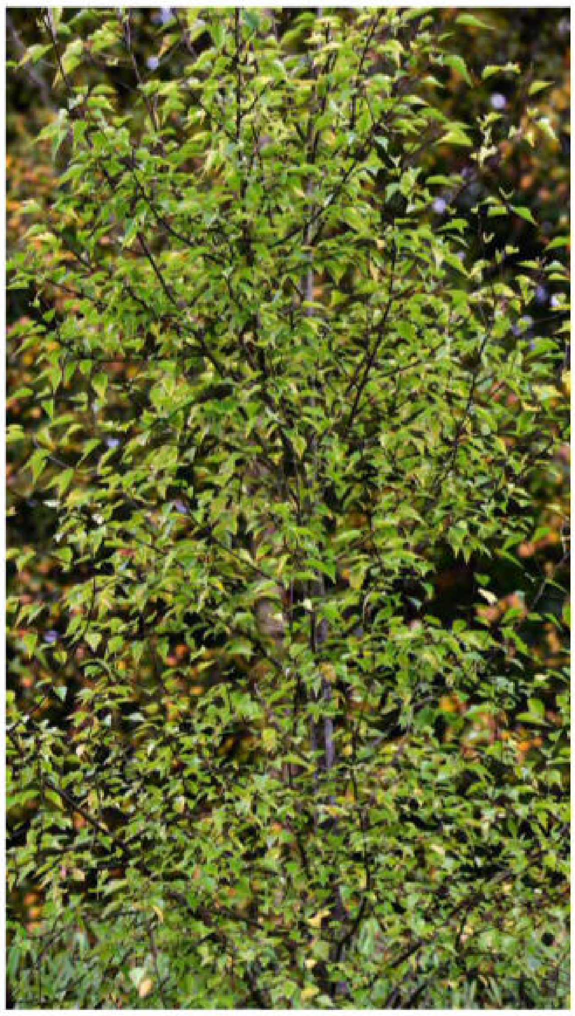
When I left school I trained at the **National Botanic Gardens of Ireland**. The contrast between the school environment and that of a 50-acre garden with over 17,000 different plants couldn't have been starker, and it was one of the happiest times of my life. The gardens are worth visiting all year round, even in the depths of winter. The curvilinear glasshouses, designed by Richard Turner and containing an incredible range of plants, were restored while I was there. National Botanic Gardens of Ireland, Glasnevin, Dublin 9, Ireland D09 VY63. Tel +353 (0)1 804 0300, botanicgardens.ie

I am often asked about my favourite gardens. It's not an easy question to answer, but **Paloma Gardens** on New Zealand's North Island is definitely one of the contenders. ▷

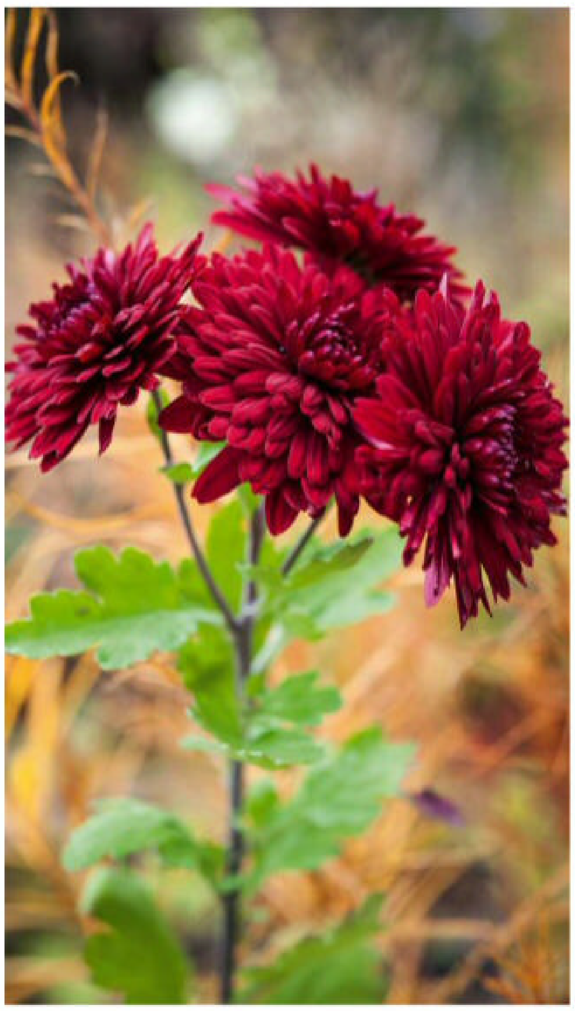
PLAGIANTHUS REGIUS

This New Zealand native looks similar to a birch tree. In its juvenile phase (which lasted for over six years with me), it has sparse, small leaves, but in its adult phase the leaves become larger and more birch-like. It has a narrow growth habit, airy appearance and light canopy. I would like to see this tree used more in plant design. It flowers in spring with panicles of small, yellow flowers followed by seeds, which can germinate and pop up around the garden. This tree has come through Hunting Brook's coldest winters for the past ten years. *Plagianthus* can be propagated easily by seed sown fresh.

Height 4m after five years with me.
Origin New Zealand.
Conditions Fertile, moist, free-draining soil; full sun.
Hardiness RHS H4.
Season of interest Year round.



RICHARD MURPHY



CHRYSANTHEMUM 'RUBY MOUND'

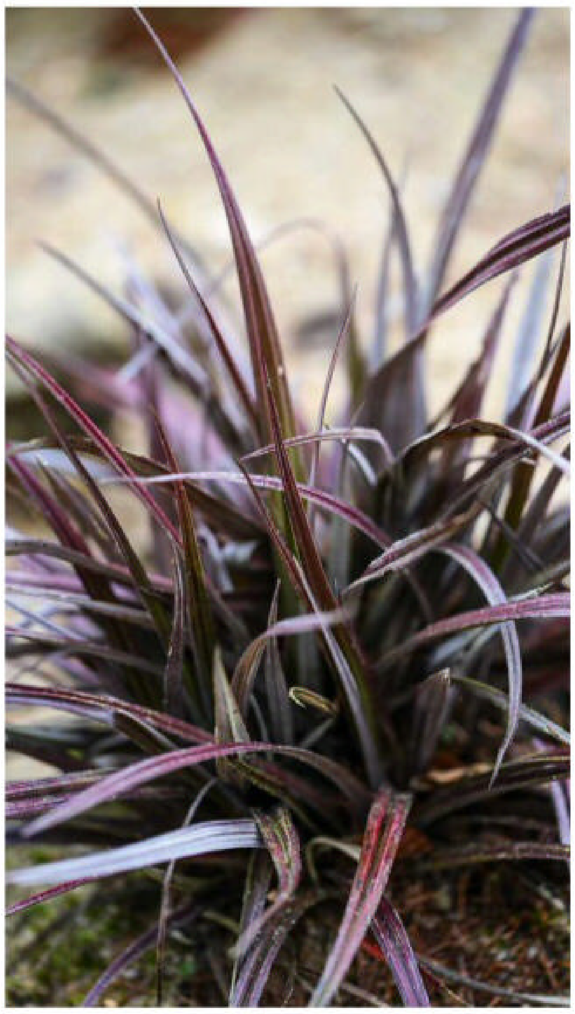
This old chrysanthemum cultivar was raised by Ruth and Edgar 'Dick' Lehman of Minnesota in the 1950s and in my opinion is one of the best of the hardy chrysanthemums. It was recommended to me at the Great Dixter Plant Fair and I always act on tips from good gardeners. Years later it still performs every autumn for me. It has deep-maroon flowers that look good from late September into November and contrast beautifully with other autumn colours. I propagate it by cuttings in early summer or division in spring as it starts into growth. AGM.

Height 50cm.
Origin Garden.
Conditions Well-drained soil; full sun.
Hardiness RHS H3.
Season of interest September to November.

ASTELIA 'RED DEVIL'

This astelia is from a selection by Kaikoura Nursery in New Zealand. I use various astelias at Hunting Brook, mostly to provide winter structure for when the perennials have died down. *Astelia* 'Red Devil' is particularly good in repeat plantings in the sand garden, where the sword-like leaves contrast beautifully with the golden, granite sand. The leaves are bronze, reddish and silver in colour, with the red becoming more prominent in the winter when temperatures are lower. I propagate astelias successfully by division in spring, but they can also be propagated by seed sown in spring.

Height 80m.
Origin New Zealand.
Conditions Well-drained soil; full sun to partial shade.
Hardiness RHS H3.
Season of interest Year round.



▷ A few years ago I had the honour of staying in the summerhouse in the middle of the garden. I will never forget waking up in this tropical paradise and spending the following 12 hours exploring the gardens. Owners Nicki and Clive Higgie grow one of the largest and most diverse plant collections I have ever seen. If you are ever in that part of the world, I urge you a visit to this remarkable garden. 11 Pohutukawa Lane, Fordell 4577, New Zealand. Tel +64 (0)6 34 27857, paloma.co.nz

I generally undertake, and recommend to others, a spring visit to **Bodnant Garden** in north Wales, but it also has an excellent winter garden, which was opened in 2012 in the remains of a neglected Edwardian rockery. The walk through the valley in winter is extraordinary, with its towering trees and spectacular rhododendron collection. Tal-y-Cafn, near Colwyn Bay, Conwy LL28 5RE. Tel 01492 650460, nationaltrust.org.uk/bodnant-garden

I took a group to visit the **Hauser & Wirth** garden in Somerset a few years ago and absolutely loved it. We were on a tour with Adam Hunt of Urquhart & Hunt, the landscape architects for the project. The wonderful Radic Pavilion, designed by Chilean architect Smiljan Radic, is the focal point among the Piet Oudolf planting design. The head gardener, Mark Dumbleton, keeps the garden looking incredible throughout the year. On such a bright, open and exposed site, winter is a great time to see the displays of dried seedheads and I highly recommend you sample the delicious food in the Roth Bar & Grill following your tour of the garden. Durslade Farm, Dropping Lane, Bruton, Somerset BA10 0NL. Tel 01749 814060, hauserwirth.com

Peter Beales

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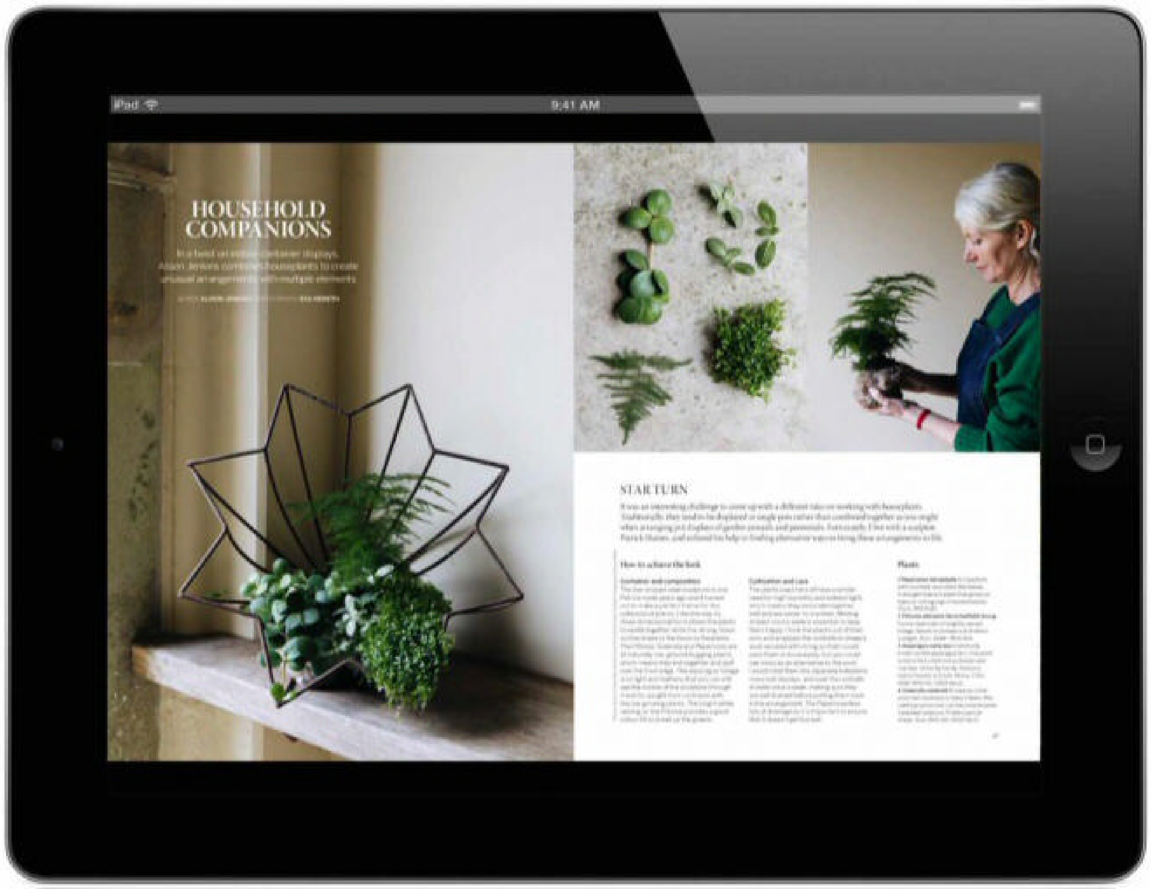
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ROYAL SOVEREIGN

DOWN TO BUSINESS

After October's lull, Aaron rolls up his sleeves and gets to work clearing beds to sow broad beans, making plans for next season and finding all sorts of uses for kale

WORDS AARON BERTELSEN ILLUSTRATION ALICE PATTULLO

According to my own personal calendar, November is the start of the gardening year. If October was the time to take a break, now is the time to get back to work. At Great Dixter, this is also the point at which the garden closes for the winter. Much as I love to meet the visitors who make their way up to the vegetable garden, it is very liberating to be able to really get to work without having to worry about whether things look pretty or not.

This is the time for clearing and cleaning up. Make sure any remaining produce that could be damaged by frost – potatoes, pumpkins, squashes and certain salad leaves – is harvested and either eaten or stored, and collect any remaining seed that you plan to keep for sowing next season. This is also a good time to reflect, looking back at what worked well and what didn't, and to make plans for the coming year. (This is when you will be glad of taking my advice and making extensive notes over the course of the year – assuming you've done so, that is.)

What to sow

Every summer I feel a little sad about my crop of broad beans. There are simply never enough. At some point, I would love to have a polytunnel to help nurture them through the colder months, but for now I must content myself with extending the season as far as I can with two sowings, one in late autumn and one in early spring, and hoping for the best. I sow direct, first marking the individual planting sites with sturdy stakes pushed into the ground. I then push seeds in either side of the stakes, creating a double row with a gap of about 20cm in between the supports running down the middle. Make sure you have some decent twine to tie the plants in when they start to grow. Cover the area with a layer of fleece to encourage germination. My cultivar of choice is 'Aquadulce Claudia', tried and tested over many years. But for something a little different, try 'Crimson Flowered', which, as the name implies, has glorious, deep reddish-pink blossoms. I first heard of it through Diggers Club, an Australian organisation that has done much to preserve heirloom varieties of fruit and vegetables, but the seeds are now widely available.

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What to plant out

As gardeners we are always thinking ahead, and these dark days are the perfect time to turn your thoughts to what you will be growing over the coming year and to a fruit that epitomises summer – the strawberry. I don't grow them in the ground myself, but I always enjoy a visit to Tom Coward's strawberry patch at Gravetye Manor, as does my dog Conifer – they grow at a most convenient height if you are a Dachshund. I prefer to keep mine out of harm's way by growing them in pots in the kitchen yard. Given a good, rich compost and regular feeding they will do very well and look extremely pretty too. If you are planting in the open ground, place each plant on to a mound of soil to help drainage – they are rather prone to rotting off. Expect to get two to three seasons out of a plant before it needs replacing. Fortunately, they are incredibly easy to propagate, sending out runners in all directions. Simply snip off the baby plants in summer, pot them up and plant them out when you are ready. I have a soft spot for the tiny, jewel-like alpine strawberries, with their intense, perfumed flavour, but there are also some excellent cultivars including 'Flamenco', 'Florence' and 'Royal Sovereign'.

What to harvest

Kale, this is your time to shine. After a summer spent doing battle with pigeons and cabbage whites, this invaluable winter green will be hitting its stride as the temperatures drop, turning the starches into sugar and noticeably improving its flavour. If, like me, you prefer not to use chemicals in the garden, you may find rather a lot of whitefly on the leaves. Certain varieties – 'Nero di Toscana' and anything with 'Russian' in its name – do seem to offer some resistance, but you should still be sure to give the leaves a good shake and a wash before cooking. I love kale as a side dish, slowly braised in a stew or soup, and even in a smoothie.

You can find Aaron's recipe for kale smoothie at **gardensillustrated.com/recipes**

Jobs for November

Get your seed order in good and early to guarantee the best choice. A huge range of seed is available online, but I still enjoy doing it the old-fashioned way. Settling down by the fire with a stack of catalogues and a notebook is one of life's great pleasures.

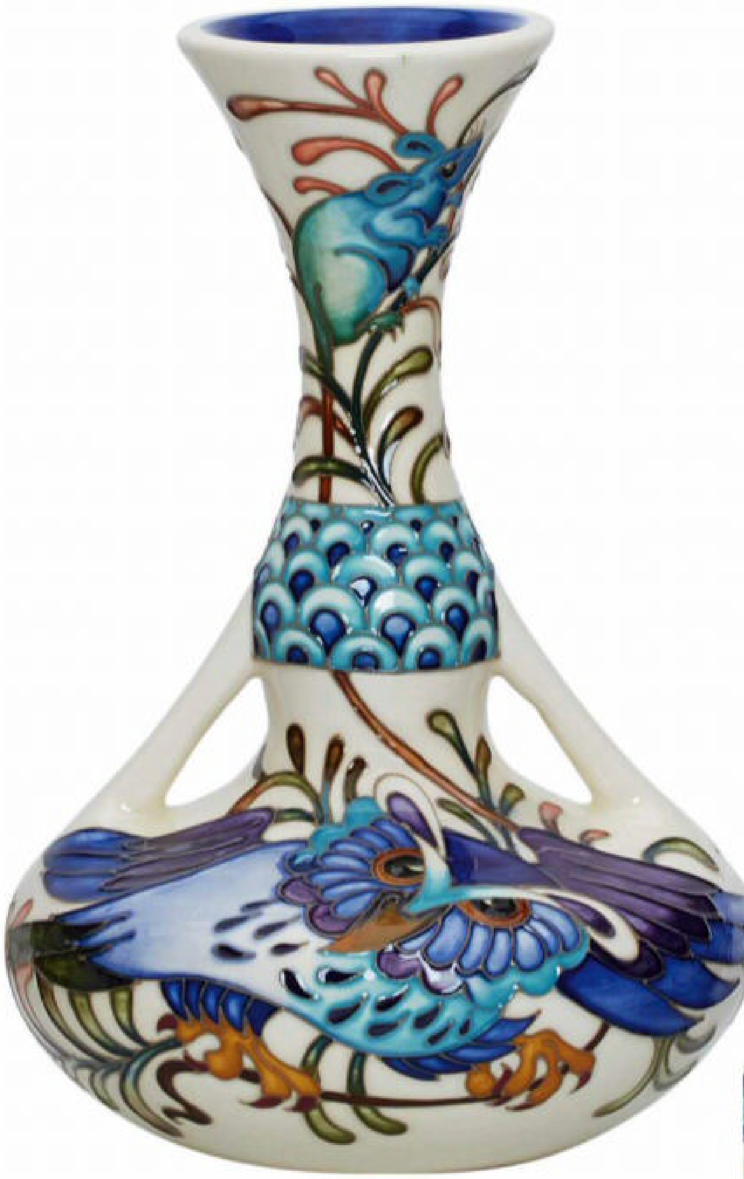
Attend to your fruit trees to help them get through the winter in good shape. Check that stakes are still in place and replace those that are rotten or split. Weed around the base and add a layer of organic mulch to enrich the soil and help retain moisture in the summer. Leave a small gap between the mulch and the trunk itself, to avoid rotting.

Stake any winter vegetables that could be damaged by the wind, such as broad beans, kale and Brussels sprouts. Choose a sturdy stake (chestnut, or thick bamboo) to match the eventual height of the plant. Tie in with twine, leaving enough slack to allow the plant to move in the breeze without snapping.

Expand your stock of fruit bushes. Currants can be propagated by taking hardwood cuttings. Each cutting should be 20-25cm long, with buds top and bottom. Push them into the soil, about 10cm apart and water in well. Gooseberries propagate themselves by layering – where branches touch the ground, they will form roots. Lift newly formed plants and replant them while the soil is still warm, or pot them up to overwinter, ready to plant out next spring.

MOORCROFT

The curious ceramic art from Moorcroft designer, Emma Bossons FRSA



Occasionally, a piece of ceramic art astounds the eye through the sheer beauty of its hand painted surface design. Rarely does surface design and shape conspire in such a way as to create a design triumph. ***Creatures of the Night*** is the perfect mix of the Persian colour palette, shape odyssey and design brilliance. Emma uses a simple array of colours – blue, purple, turquoise and gold to dramatic effect. The Moorcroft designer's owl is a hunter of the night and the mouse a night forager. A stylised band divides the mouse from the owl and a scene is set. If the mouse can stay silent, high up on its branch it may remain undetected by the feathered seeker. Emma leaves the outcome to our imaginations, and so it should be, as after all, Moorcroft is all about stories and legends, Persian or otherwise.

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GARDENING TALENT

ANDREW HARRISON

As senior gardener at Cark Manor in Cumbria, Andrew has a passion for conservation, wild gardening and ferns

PORTRAIT ANDREW MONTGOMERY

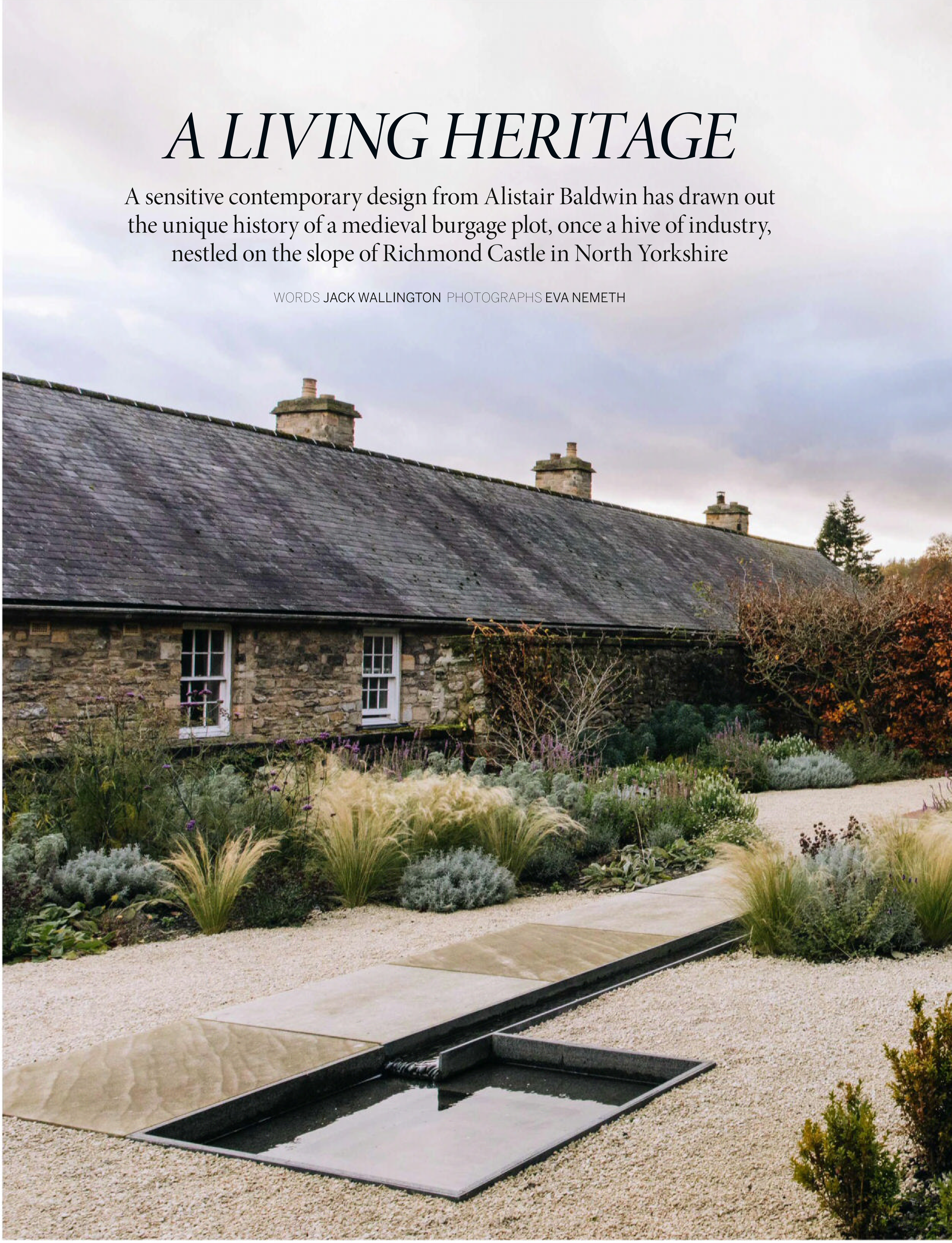
Earliest gardening memory Earning pocket money by clearing stones from the veg patch in the back garden at home. Not much fun, but at least it was character-building.
First plant love *Quercus robur*. The hills behind our house in Derbyshire were my playground, and the English oak, with its gnarled branches, was ideal for climbing.
Pathway into gardening When I was a banqueting manager in London, the most enjoyable part of my day was walking to work through the Royal parks. I wanted to be out in the fresh air, so I switched to horticulture. Hospitality can be a bit of a treadmill, but with gardening you see real improvement.
Horticultural hero My great-grandfather, William Harrison, was a gardener at Elvaston Castle, near Derby in the 19th century. He accompanied the son of the garden's designer William Barron, on his travels through Europe and Russia, creating evergreen winter gardens.
Favourite landscapes I love temperate, coastal gardens, so The Lost Gardens of Heligan in Cornwall and Kells Bay Gardens in Co. Kerry, Ireland, are among my favourites.
Top gardening tips Invest in high-quality steel tools; aluminium is lighter but will only last two summers at most. Use fine biochar in your garden, as it enables the soil to hold on to nutrients and moisture.
Dream plant destination The biodiverse forests of southern Mexico, home to many of the plants found in our UK gardens, such as dahlias and cosmos.
Favourite planting style The 'Wild Garden' style of William Robinson, with his Arts and Crafts approach to herbaceous planting and lessons in living in harmony with nature.
Favourite 'weed' Alpine strawberry is a great groundcover, and you get the added advantage of a small but tasty snack.
Biggest challenge facing gardeners today Extreme weather caused by global warming is with us to stay, so we need to build resilience, by installing water butts and seepage hoses, and conversely, creating wetlands and woodlands to hold and slowly release floodwater.
Guiding principles I value the preservation of plants that may no longer be commercially available, be they historic apple varieties or Victorian fern cultivars.
Career aim My love of woodland plants, especially ferns, leads me to want to work in temperate gardens and with botanic collections. Every gardener would like to leave a garden imbued with their own personality and passions.
Contact andrewdharrisson@gmail.com; @andrewdharrison

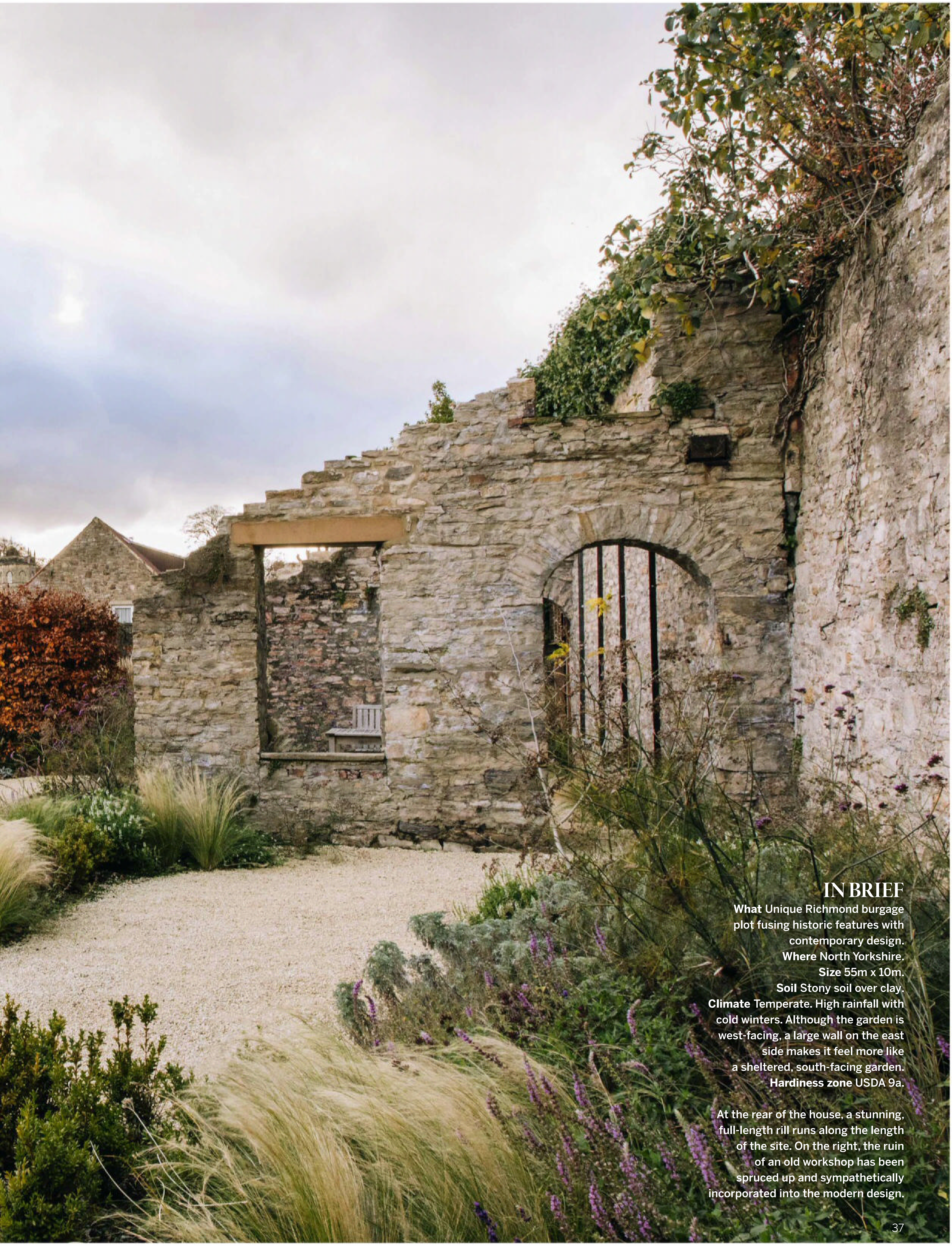
> I value the preservation of plants that may no longer be commercially available

A LIVING HERITAGE

A sensitive contemporary design from Alistair Baldwin has drawn out the unique history of a medieval burgage plot, once a hive of industry, nestled on the slope of Richmond Castle in North Yorkshire

WORDS JACK WALLINGTON PHOTOGRAPHS EVA NEMETH

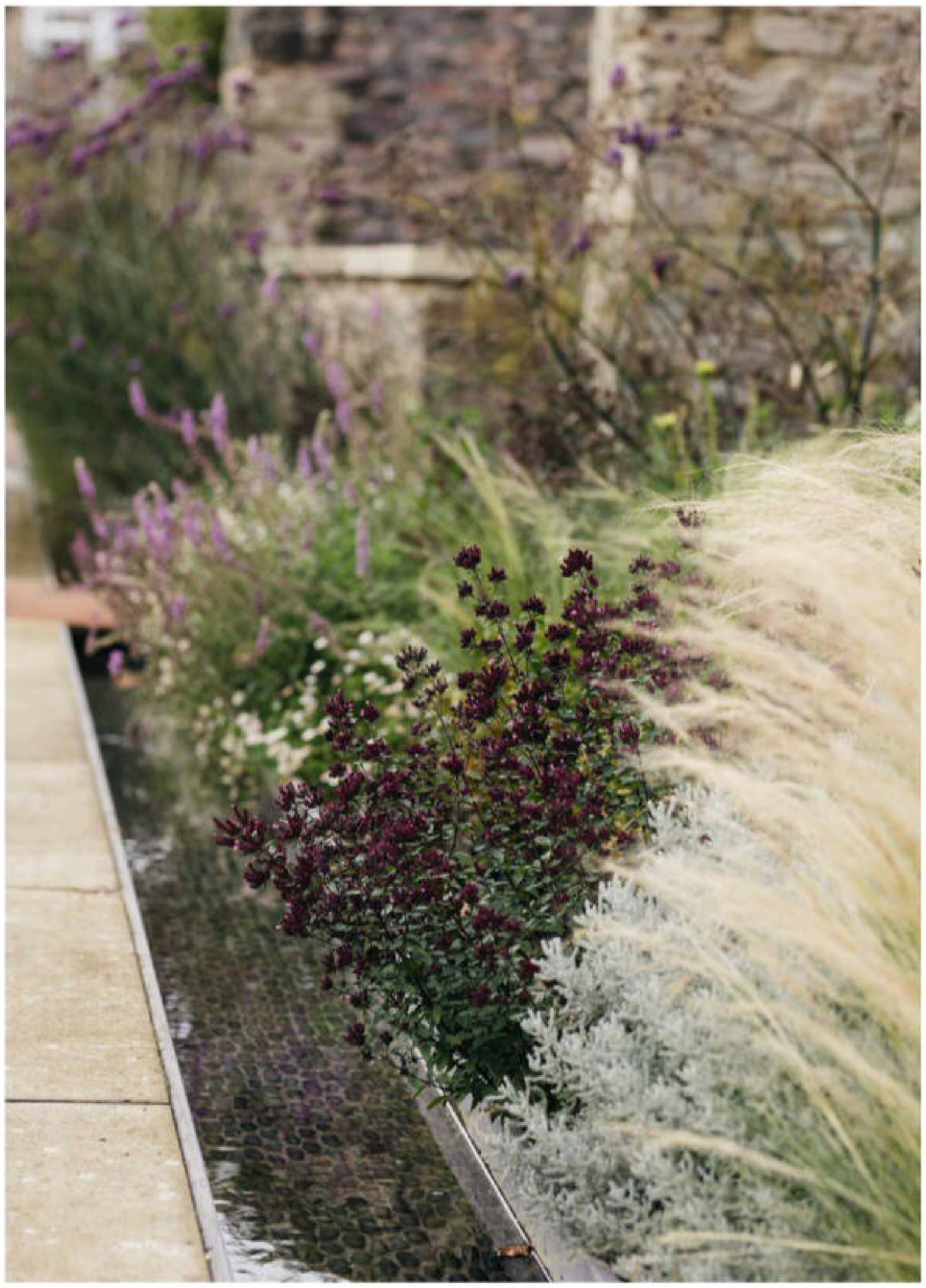




IN BRIEF

What Unique Richmond burgage plot fusing historic features with contemporary design.
Where North Yorkshire.
Size 55m x 10m.
Soil Stony soil over clay.
Climate Temperate. High rainfall with cold winters. Although the garden is west-facing, a large wall on the east side makes it feel more like a sheltered, south-facing garden.
Hardiness zone USDA 9a.

At the rear of the house, a stunning, full-length rill runs along the length of the site. On the right, the ruin of an old workshop has been spruced up and sympathetically incorporated into the modern design.



With a defining rill, an industrial ruin and views to a distant folly, the garden at Linton House in Richmond, North Yorkshire expertly and successfully uses modern form and style to bring its past to life.

"Our clients, Chris and Nigel, are both classical musicians, and are active in Richmond's conservation and historical societies," explains designer Alistair Baldwin about the importance of weaving the history of the town into the design. "Culloden Tower, dating from the mid-18th century, is one of the town's landmarks, and the view of this folly from the garden was one of the reasons the owners fell in love with the property."

One of Richmond's remaining burgage plots – a medieval term for a long, narrow slice of rented land behind a relatively small-fronted townhouse – the house is perched on a slope above the River Swale. The neighbouring gardens are stepped using huge retaining walls either side of Linton House, with a drop of more than five metres on the west side. This elevated position works wonders for the drainage, and, because the west-facing garden runs parallel to the slope, the actual effect is that of a south-facing garden.

In Richmond, as in many other towns, burgage plots were built around the castle and originally held buildings for craft and industry. "It was about working from home," remarks Alistair, drawing parallels between medieval practices and the new ways in which our work patterns are evolving today. "Cottage industry from home was small in scale but formed an important part of the economy."

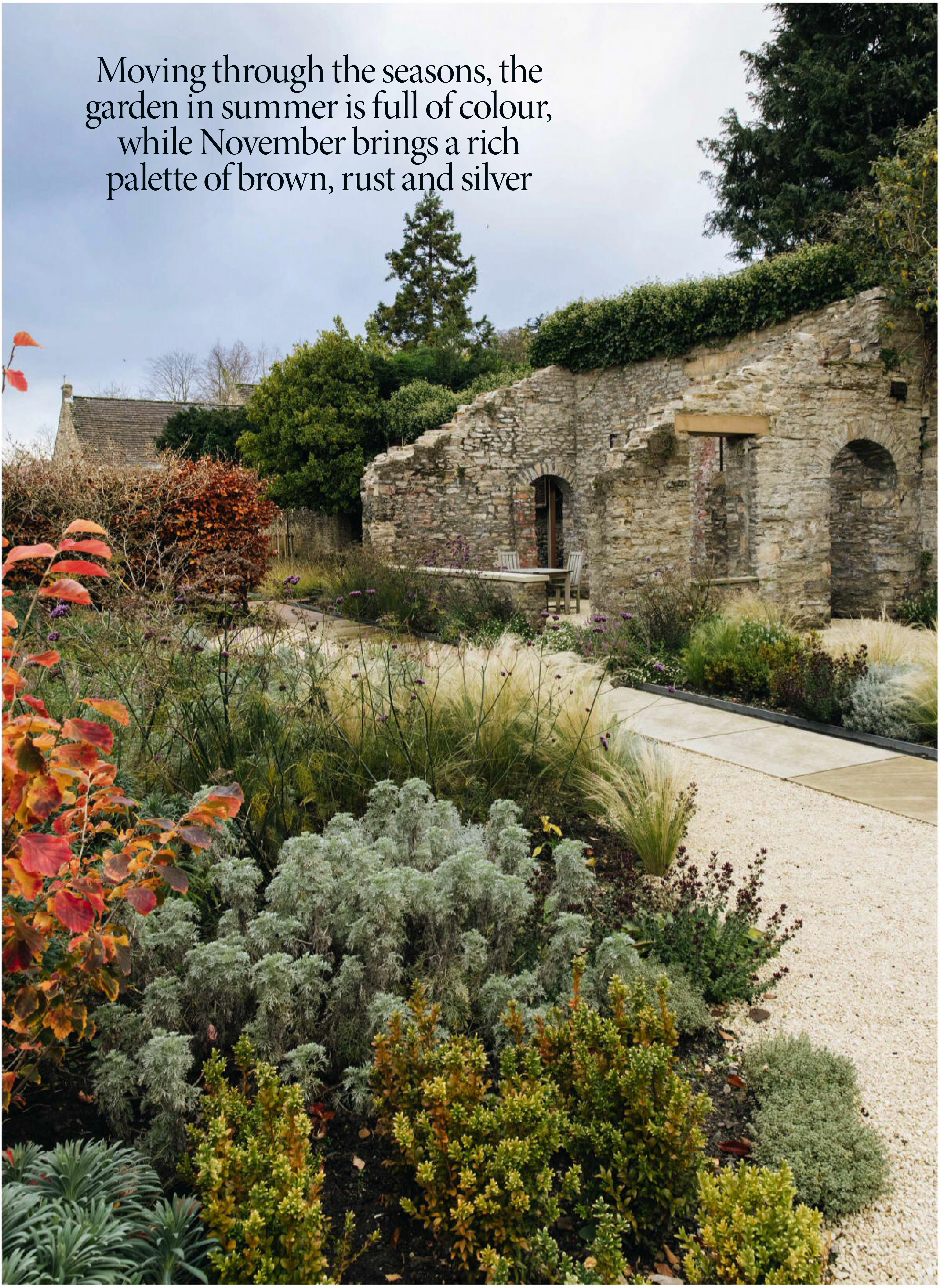
Immediately struck by the linearity of the site, Alistair made sense of the strip of land by dividing it into three separate areas: the Idyll near a new extension at the back of the house, the Stage in the centre with a lawn, and the secluded Den at the far end. The minimalist shape and form of the new hard landscaping will

To continue turn to page 42 ▷

Above left Climbers and a trio of topiary balls in tall, Corten steel containers raise the eye up in a relatively narrow, shaded side return, transforming a tricky space into a clean, minimalist feature that echoes materials used further into the garden.

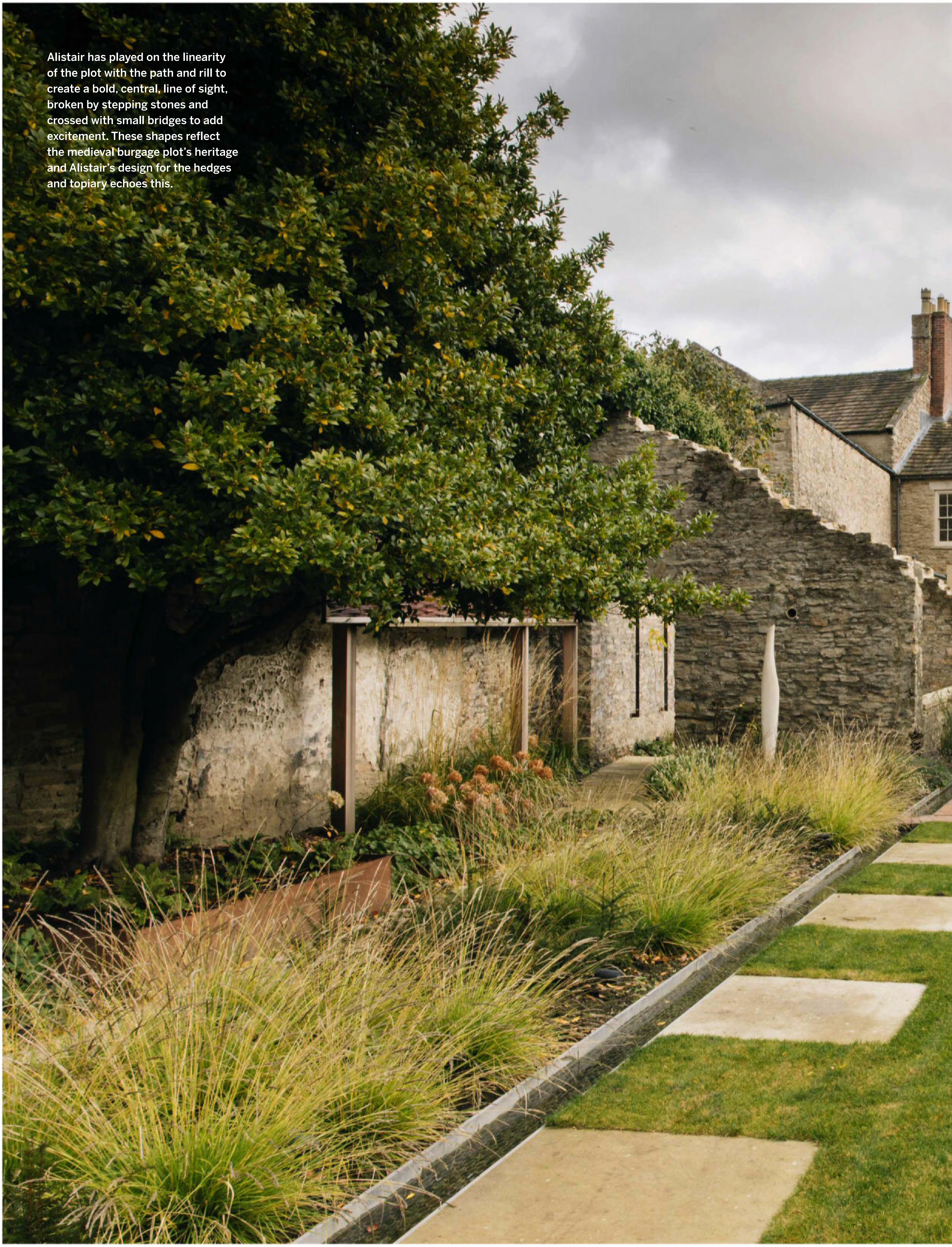
Above right A luxurious, full-length rill draws you into the garden and frames the beautiful perennials: *Nassella tenuissima*, *Lavandula angustifolia* Little Lady (= 'Batlad'), *Astrantia major* 'Rubra', *Erigeron karvinskianus* and salvias.

Facing page The burgage workshop ruin was made safe and turned into a key feature of the garden with paths running through it. In the foreground, *Artemisia* 'Powis Castle', *Verbena bonariensis* and a selection of Mediterranean herbs take on autumnal hues.

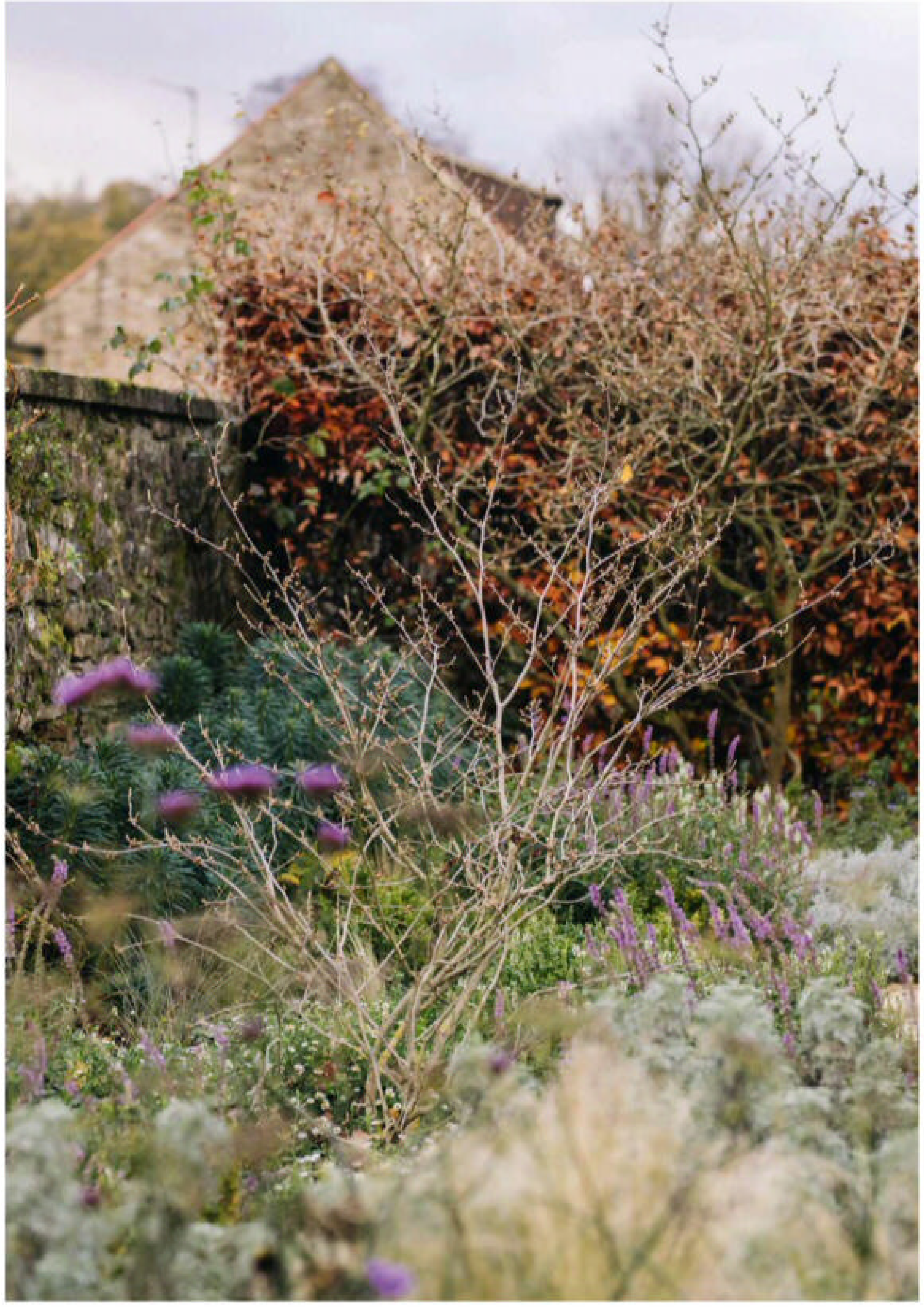


Moving through the seasons, the garden in summer is full of colour, while November brings a rich palette of brown, rust and silver

Alistair has played on the linearity of the plot with the path and rill to create a bold, central, line of sight, broken by stepping stones and crossed with small bridges to add excitement. These shapes reflect the medieval burgage plot's heritage and Alistair's design for the hedges and topiary echoes this.



The garden's backbone is the spine of water, with the direction of movement encouraging the visitor to search for the source rather than the destination



▷ eventually be joined by topiary blocks of *Taxus baccata* and *Buxus sinica* as the plants mature. Strong lines from these features represent elements of industry that would have existed on the plot, allowing for freer perennial planting to tie everything to the surrounding buildings.

On entering the garden via the Idyll, the eye is drawn along the dramatic central rill running the entire length of the plot, creating a spectacular line of sight, with Culloden Tower prominent in the distance. To the right, the ruined building within the garden – several others were knocked down by a previous owner – dominates: the remains of a workshop, complete with the remnants of a fireplace. "It was pretty decrepit when we originally visited," says Alistair, who found the ruin charming at first sight. "I grew up in hot parts of Europe and it reminded me of abandoned farmhouses we used to see in Italy and Spain on roadsides among olive groves."

Between the ruin and the house, creamy-buff gravel is used to match existing walls and creates a growing media for dynamic planting, with airy grass *Nassella tenuissima*, *Verbena bonariensis*, *Anthriscus sylvestris* 'Ravenswing' and bronze fennel (*Foeniculum vulgare* 'Purpureum') free to self-seed into it.

Alistair's approach to planting here is particularly exciting. "I wanted this area to feel very kinetic, as plants seed and move around," he explains. "Lots of the seedlings are left for one season; it's fun having miniature versions of the plants, very much as you get seedlings at the edge of a woodland. They're then moved to a new spot or given away at the end of the season."

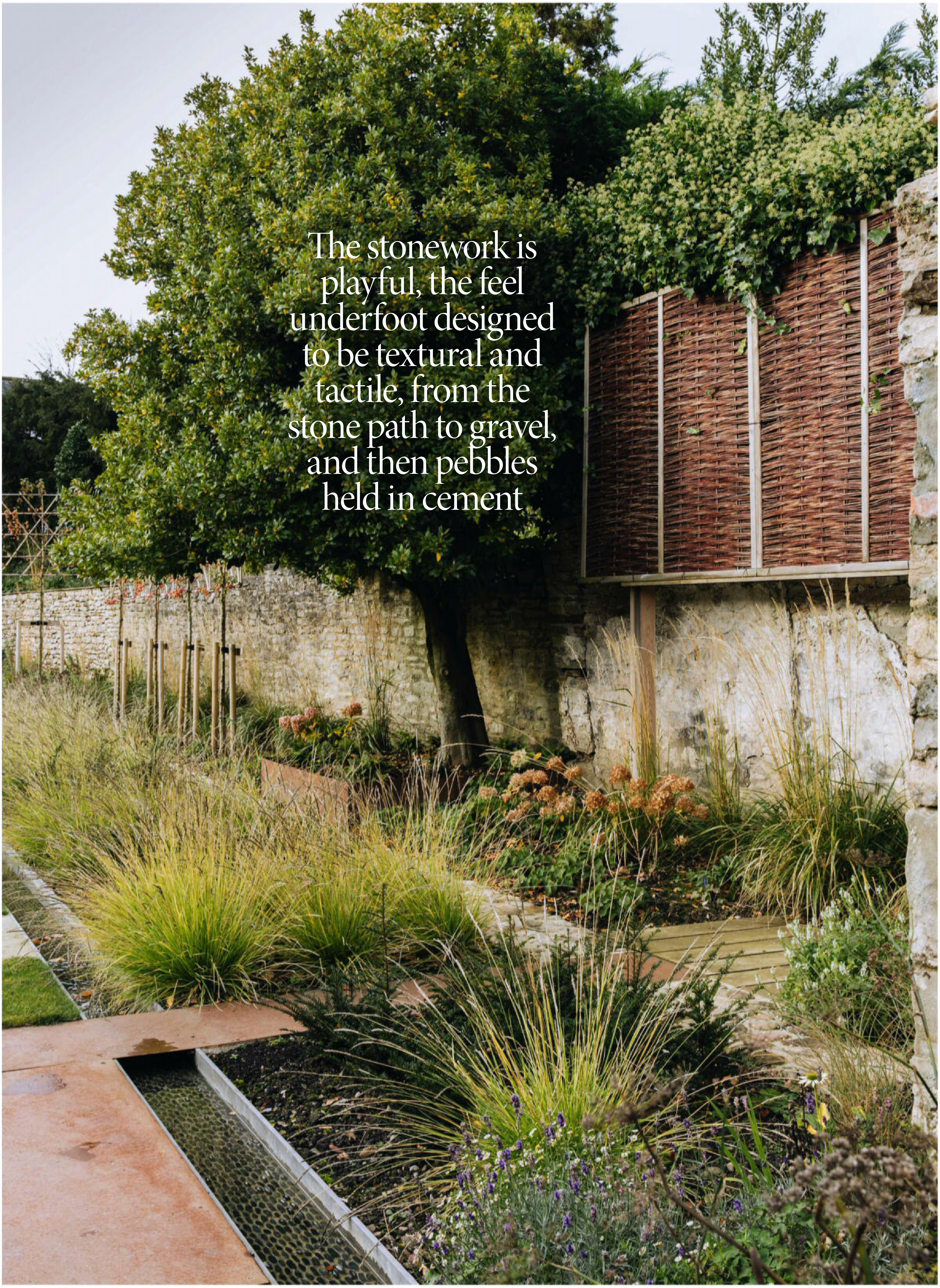
Moving with the seasons, the garden in summer is full of colour, while November brings a rich palette of brown, rust and silver as winter takes hold. Alongside Corten steel planters and beautiful stonework, even in the coldest months the garden feels warm and inviting.

The rill runs, refreshingly, towards the house, drawing us through the garden: "The backbone is the spine of water," explains Alistair. He used the direction of ▷

Above left An existing *Hamamelis* x *intermedia* and beech hedge, which provide impressive colour right through winter, act as a backdrop to the soft, textural perennial planting.

Above right Evergreens *Euphorbia characias* 'Humpty Dumpty' and *Santolina chamaecyparissus* provide year-round structure, while *Salvia nemorosa* 'Amethyst' and *Salvia* x *sylvestris* 'Schneehügel' provide colour from their flowers right up to winter.

Facing page Corten steel bridges cross the rill, which forms the spine of the garden, leading you along generous borders of perennials and ornamental grasses, including *Sesleria autumnalis* and *Calamagrostis* x *acutiflora* 'Karl Foerster'. Everything blends with the historic walls.



The stonework is playful, the feel underfoot designed to be textural and tactile, from the stone path to gravel, and then pebbles held in cement

The planting is kinetic, as plants seed and move around; seedlings are left for a season, then moved or given away

▷ movement to encourage the visitor to search for the water's source, rather than its destination. "I wanted the water to start in the Den at the back, and be broken by distinct crossing points," he says.

The path alongside the rill is animated by stepping stones in the lawn and the Corten steel bridges splicing across it, breaking the linearity and encouraging exploration of additional paths immersed in planting to the side of the central lawn area. Here a new set of grasses, *Calamagrostis* x *acutiflora* 'Karl Foerster' and *Sesleria autumnalis*, take the stage, supported by an existing bay tree (*Laurus nobilis*) and bronze leaves of beech hedging (*Fagus sylvatica*).

Beyond the lawn, at the end of the plot, a new raised summit has been introduced as a secluded spot for relaxation. Reached via Corten steel steps to match the bridges, modern metal furniture is surrounded by a "cocoon" of perennial planting. A number of *Betula utilis* var. *jacquemontii* will eventually provide screening from overlooking windows.

Previously a defunct orchard, the Den area with its pleached crab apple trees is a nod to the past. The stonework here is playful because Alistair wanted the feel underfoot to be "textural and tactile, with the stone path, gravel and then, in the Den, pebbles held in cement as a textural reward".

The garden wasn't without challenges: a tiny archway for access limited what could be carried through and centuries of rubble from the other demolished buildings had to be cleared from already stony clay soil.

Over those centuries the plot will have seen many guises and through a love of the site's heritage, the design sings to its history while lifting it into the future. "I'm really pleased with the result so far," says Alistair. "Like any garden it will take time to settle down, but these things are never instant, nor should they be." ■

USEFUL INFORMATION
Find out more about Alistair's work at **alistairwbaldwin.co.uk**

Above left The buff colour of vertical *Calamagrostis* x *acutiflora* 'Karl Foerster' glows against the russet of a trained beech hedge (*Fagus sylvatica*), in perfect harmony with the colour of the Richmond local stone used for the surrounding buildings.

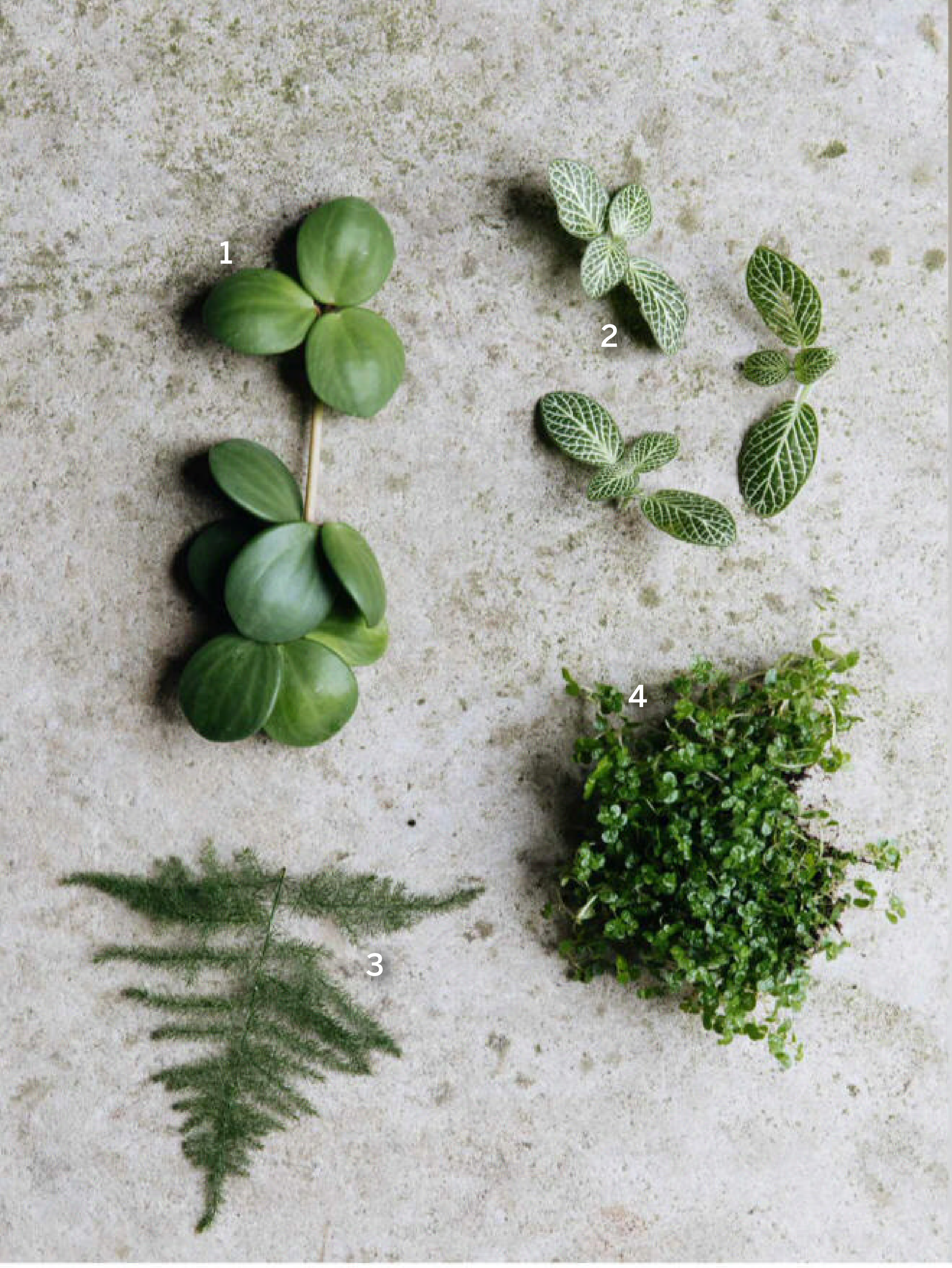
Above right Three distinct areas divide the long burgage plot into usable spaces, linked by a main path and smaller pathways through the planting to increase the sense of journey and exploration.

Facing page In time the pleached *Malus* 'Evereste' will create an ornamental hedge that will screen the raised neighbouring garden, while providing opportunities for underplanting at garden level.

HOUSEHOLD COMPANIONS

In a twist on indoor container displays, Alison Jenkins combines houseplants to create unusual arrangements with multiple elements

WORDS **ALISON JENKINS** PHOTOGRAPHS **EVA NEMETH**



STAR TURN

It was an interesting challenge to come up with a different take on working with houseplants. Traditionally, they tend to be displayed in single pots rather than combined together as you might when arranging pot displays of garden annuals and perennials. Fortunately, I live with a sculptor, Patrick Haines, and enlisted his help in finding alternative ways to bring these arrangements to life.

How to achieve the look

Container and composition

The star-shaped steel sculpture is one Patrick made years ago and it turned out to make a perfect frame for this collection of plants. I like the way its three-dimensional form allows the plants to nestle together while the strong, linear outline draws in the focus to the plants. The *Fittonia*, *Soleirolia* and *Peperomia* are all naturally low, ground-hugging plants, which means they knit together and spill over the front edge. The asparagus foliage is so light and feathery that you can still see the outline of the sculpture through it and its upright form contrasts with the low-growing plants. The bright-white veining on the *Fittonia* provides a good colour lift to break up the greens.

Cultivation and care

The plants used here all have a similar need for high humidity and indirect light, which means they associate together well and are easier to maintain. Misting at least once a week is essential to keep them happy. I took the plants out of their pots and wrapped the rootballs in sheep's wool secured with string so that I could pack them in more easily, but you could use moss as an alternative to the wool. I would treat them like Japanese *kokedama* moss-ball displays, and soak the rootballs in water once a week, making sure they are well drained before putting them back in the arrangement. The *Peperomia* likes lots of drainage so it's important to ensure that it doesn't get too wet.

Plants

1 *Peperomia tetraphylla* An epiphyte with rounded, succulent-like leaves. A drought-tolerant plant that grows on trees or rotting logs in humid forests. 15cm. RHS H1B[†].

2 *Fittonia albivenis* Verschaffeltii Group Forms neat mats of brightly veined foliage. Needs to be kept out of direct sunlight. 5cm. AGM[*]. RHS H1A.

3 *Asparagus setaceus* Commonly known as the asparagus fern, this plant is not in fact a fern but a climber and member of the lily family. Native to humid forests in South Africa. 2.5m. AGM. RHS H2, USDA 9a-12.

4 *Soleirolia soleirolii* Known as mind-your-own-business or baby's tears, this useful groundcover can become invasive if planted outdoors. Prefers partial shade. 5cm. RHS H4, USDA 9a-11.

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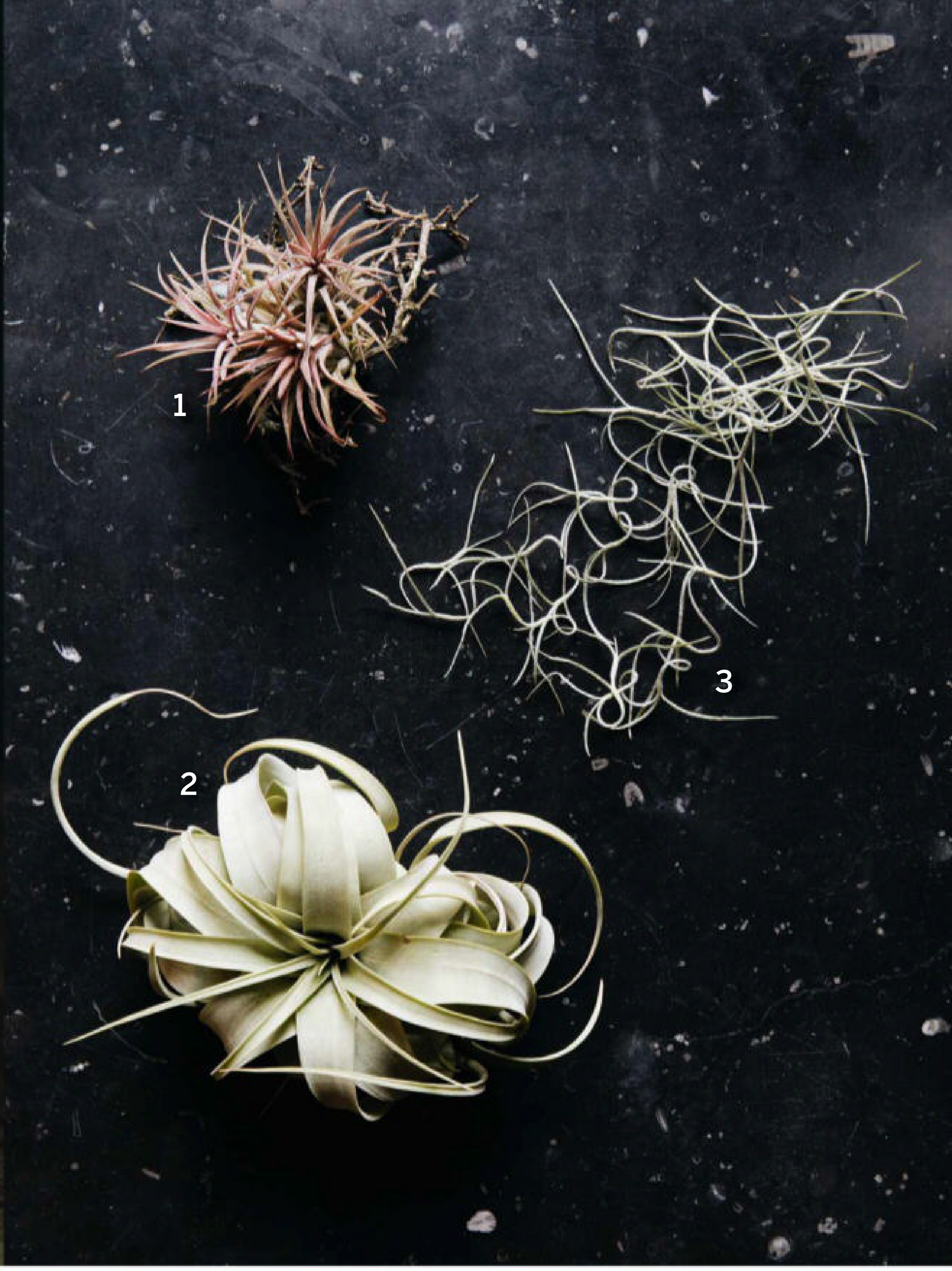
[*] Holds an Award of Garden Merit from the Royal Horticultural Society. [†] Hardiness ratings given where available.



LIGHT AND AIRY

These glass laboratory jars had been knocking around in Patrick's studio for some years. I like their solidity and the different shapes, and thought it would be interesting to experiment with using them to display plants. I tried potted ferns at first but they would quickly outgrow their confines and the pots detracted from the shape of the jars. Air plants became a better alternative because they grow slowly and don't need containers.

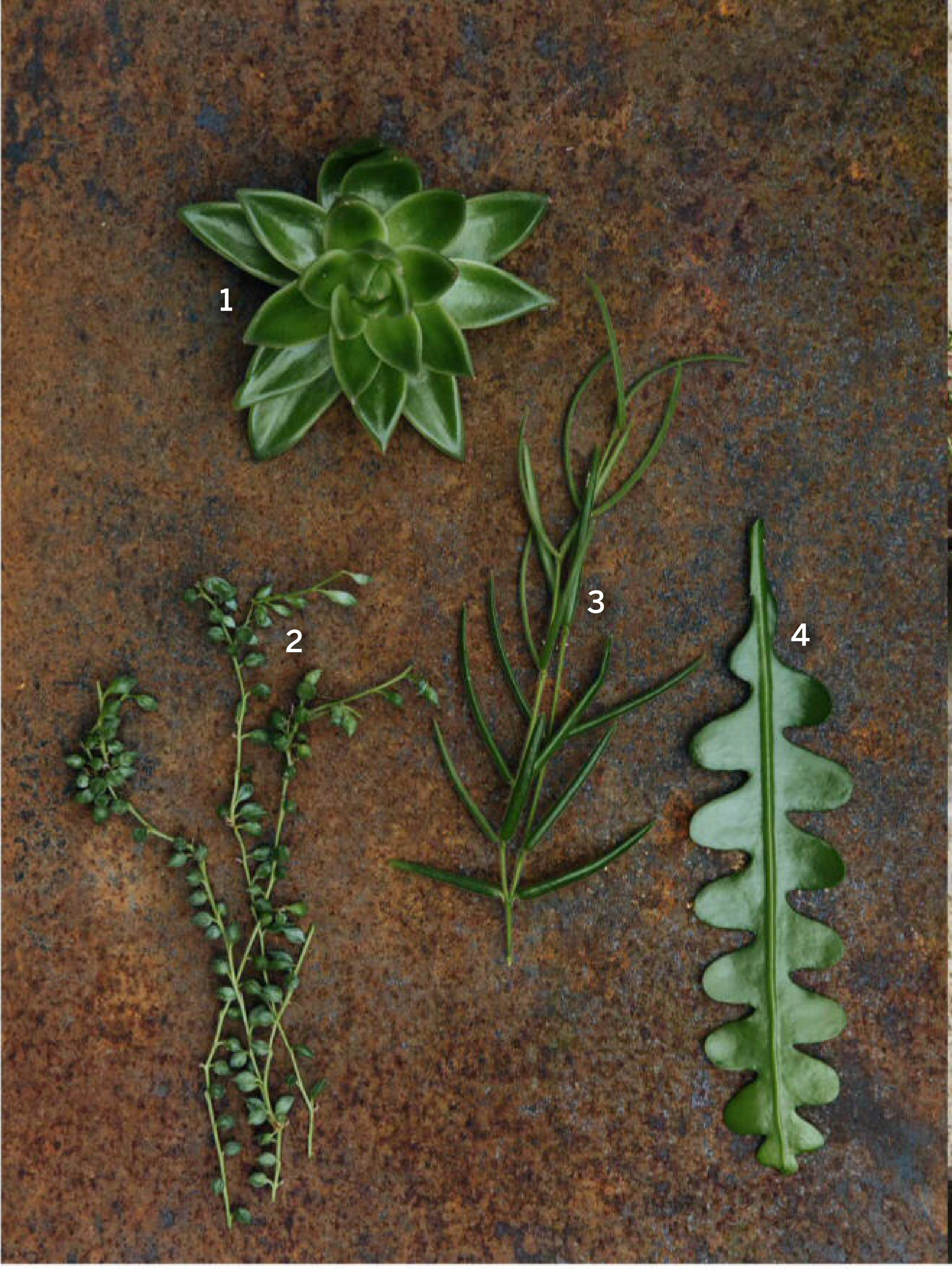
How to achieve the look

Container and composition
These are all different species of *Tillandsia*, air plants originating from South America and members of the Bromeliaceae family. I was intrigued by the different forms they take and how displaying them in these jars implied a sense of scientific investigation. As epiphytes they obtain their moisture and nutrients from the air and rain rather than soil so can be displayed attached to pieces of driftwood or rocks, or suspended in small terrariums. I kept things simple here by hanging the *T. usneoides* from the top of one of the jars with a small piece of wire and placing the group of three *T. ionantha* on a dried branch which meant that they were easier to hold in a good position.

Cultivation and care
It's important to ensure that tillandsias receive adequate moisture. Clean rainwater is preferable as they are sensitive to the chlorine and lime in hard-water areas, which can block their trichomes (the small, specialised, hair-like growths that coat their foliage and through which they absorb the nutrients they need). They need to be fully soaked in water at least once a week for an hour or so. Drain off any excess water before returning to the display by placing them upside down as they may rot if water becomes trapped inside them. They may also need additional misting if they are in a dry spot. Bright but filtered light suits them best.

Plants

1 *Tillandsia ionantha* Forms a compact, dainty rosette resembling a pineapple, which colours red before it flowers. Known for being one of the most robust air plants requiring minimal maintenance. 5cm. RHS H1C.
2 *Tillandsia xerographica* Known as the queen of air plants, this evergreen, epiphytic perennial forms a rosette of silvery-grey foliage that tapers to a fine, curly point, creating a quirky, otherworldly silhouette. 20cm. RHS H1C.
3 *Tillandsia usneoides* Known as Spanish moss, although it's neither from Spain nor a moss. It forms large festoons of silvery-grey, wiry foliage and grows up to several metres long in its natural tropical habitat. *Usneoides* means 'resembling lichen'. 10cm. RHS H1C, USDA 8a-11.



HANGING TOGETHER

I wanted to find a way to display trailing plants together, but when I tried using a collection of hanging containers the composition was too busy. These rusted, mild steel shelves with a narrow profile and near-invisible supports meant that the plants themselves remained the focus. I also used containers that were the same colour tone as the shelves, terracotta pots and a rusted bread tin, which blend in with the shelves and help to highlight the foliage.

How to achieve the look

Container and composition

The shelves are cut from 6mm thick mild steel, which was left to rust naturally outside in the garden. I drilled holes in the stone wall and inserted rusted steel bars for the shelves to sit on, creating a floating effect. The shelves aren't fixed so can be lifted and replaced with different sizes quite easily. The strong outlines of the fishbone cactus and the *Echeveria* were a good contrast with the more delicate, cascading forms of the *Hoya* and *Senecio*. Giving each plant an individual shelf meant I could play with the composition, almost like hanging pictures on a wall. You could continue adding shelves to fill a whole wall and rearrange the plants as your collection grows.

Cultivation and care

The *Hoya* and *Epiphyllum* are epiphytes and like a humid atmosphere. They benefit from an occasional misting and a position that doesn't get too dry, so avoid placing them near radiators. The *Senecio and Echeveria* are succulents that can take a drier situation, so it's important not to overwater them. I aim for a weekly soak in summer, reduced to monthly in the winter. They all like bright, indirect light so an east- or west-facing wall near a window would suit them. All can be propagated with stem or leaf cuttings placed in water or well-drained compost. Eventually these plants may grow too large for the narrow shelves and need potting on, so having young plants to replace them could be useful.

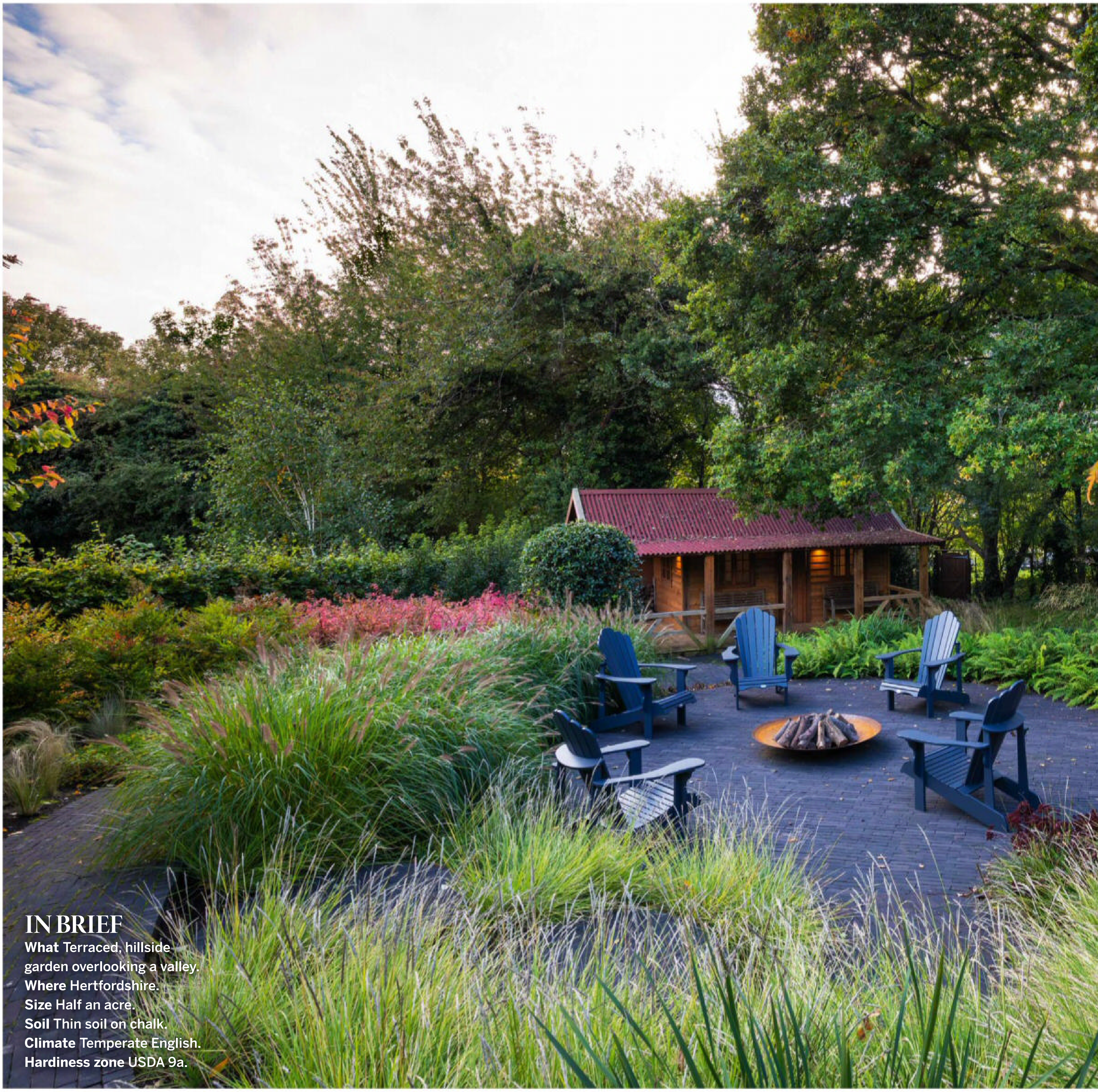
Plants

1 ***Echeveria agavoides*** Rosette-forming, evergreen succulent, native to Mexico. It throws up red flowers on tall, thin stems in summer. 10cm. AGM. RHS H2.

2 ***Senecio rowleyanus*** Known as string of beads, this tender, trailing succulent is native to deserts of East Africa where it forms groundcover. Avoid overwatering. 15cm. RHS H2, USDA 9a-12.

3 ***Hoya linearis*** The porcelain flower is an epiphyte native to forests of the Himalayas, with long, slender leaves on trailing stems. Produces clusters of scented, creamy, waxy flowers in summer. 20cm. RHS H2.

4 ***Disocactus anguliger*** The epiphytic fishbone cactus is native to the Mexican rainforests. Once mature, it produces white, fragrant flowers. 30cm. RHS H1B.



IN BRIEF

What Terraced, hillside garden overlooking a valley.
Where Hertfordshire.
Size Half an acre.
Soil Thin soil on chalk.
Climate Temperate English.
Hardiness zone USDA 9a.

Circular motion

Shunning hard, straight lines in favour of movement and fluidity, a Hertfordshire garden, designed by Bowles & Wyer, flows down a hillside in ever-decreasing circles to its intimate conclusion

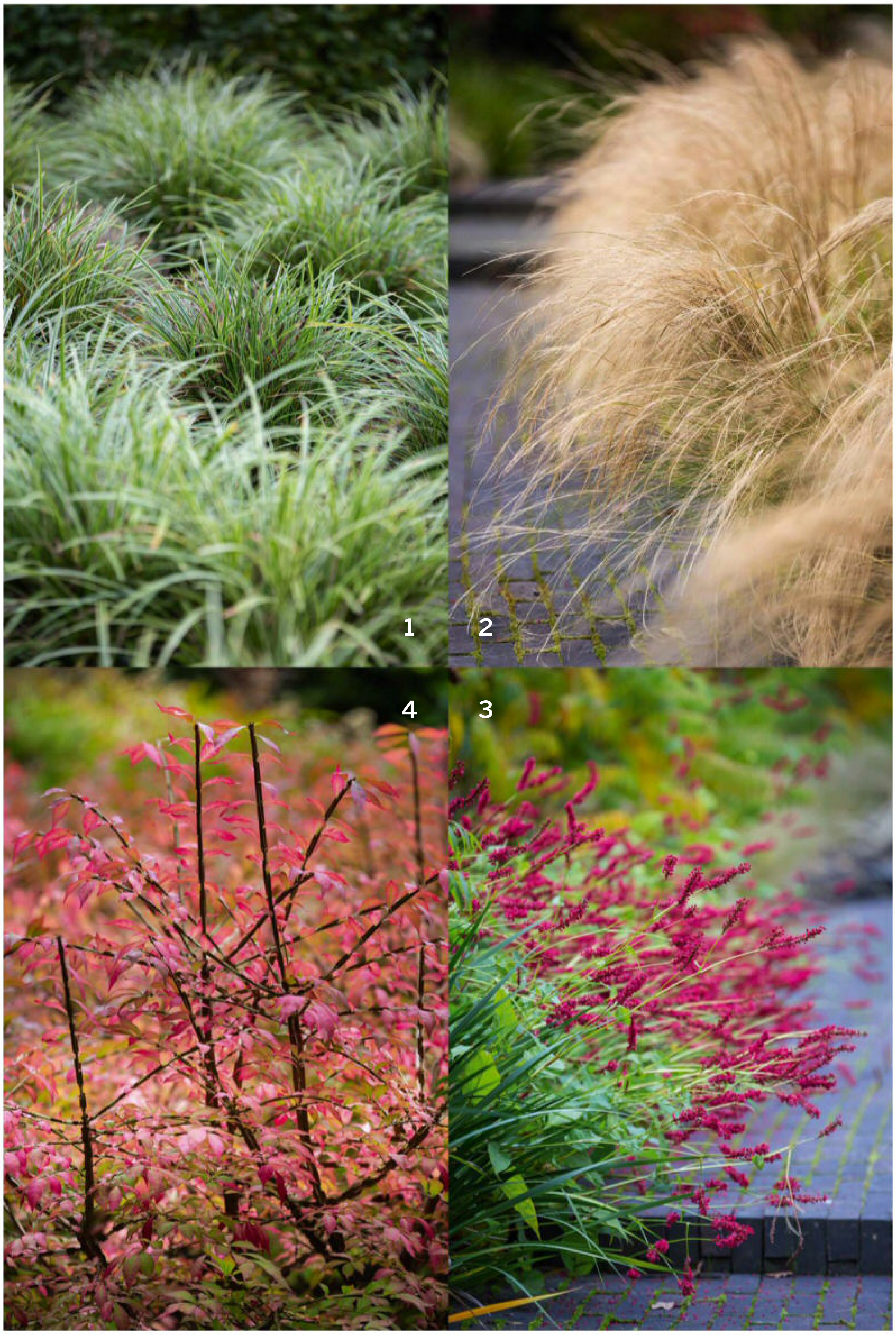
WORDS KENDRA WILSON PHOTOGRAPHS RICHARD BLOOM

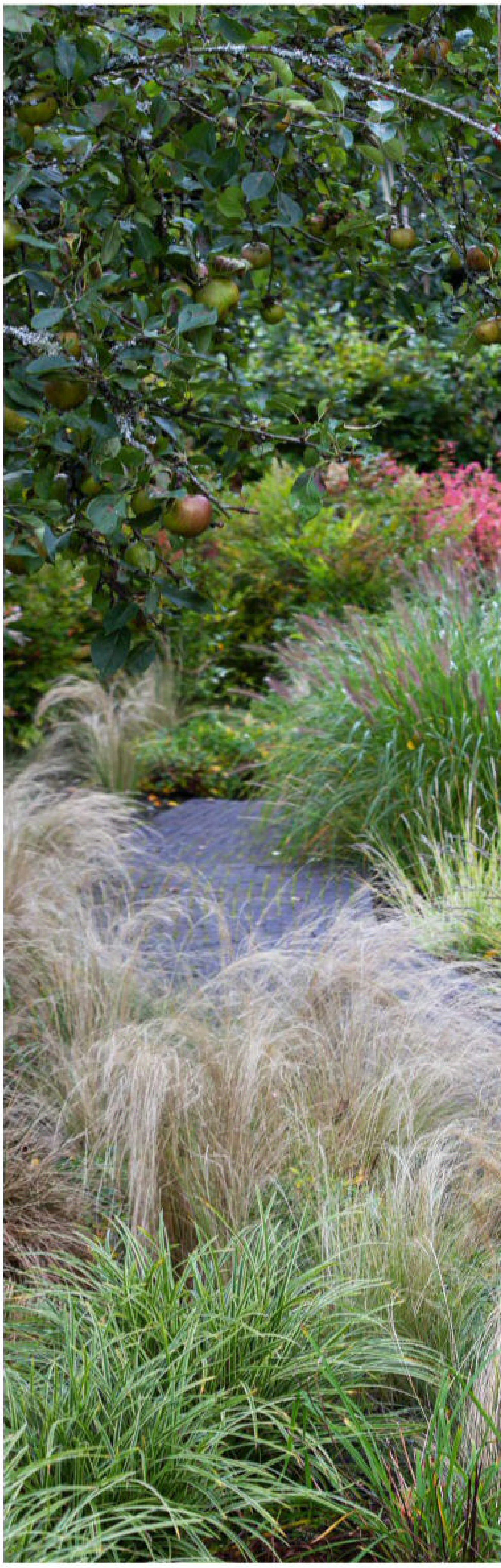
A distinct advantage to a sloping garden in a residential street is that privacy is achievable. At the bottom of this half-acre site within grasp of London, a circular clearing invites people to gather, below the sight line of the house and the neighbouring dwellings. It is overseen by a wooden building, with a veranda that is perhaps its main attraction: the owner wanted to be able to spend time outside in the rain, surrounded by foliage. "Sitting out on the veranda at the bottom of the garden is a very calm place to be," he says.

As the garden drifts off to the side of the cabin towards a stand of oak trees in the garden and in the common land beyond, the impression is indeed of wilderness. But a winding path of narrow, dark brick, connecting the rustic building with the upper tier of the property, signals that this is a garden that has ▷

Above A trio of *Rhus typhina* 'Dissecta' already existed to the side of this sloping site and their intense autumn colour is picked up all over the garden, including in the pair of multi-stemmed *Parrotia persica* behind them.

Facing page At the lowest level of the garden, away from the formality of the house, circular steps lead down through grasses *Pennisetum alopecuroides* 'Hameln' and *Sesleria autumnalis* to a round seating area fringed with ferns and purple stonecrop. Beyond the wooden cabin, a gate leads out to common land.





Above: 1) ***Carex* 'Ice Dance'** Easy-going and slow-growing evergreen sedge; any aspect and any well-drained soil. 50cm. RHS H6, USDA 5a-9b†. **2)** ***Stipa tenuissima*** Compact yet arching grass. Full sun and good drainage; can take exposure. 60cm. AGM*. RHS H4, USDA 7a-10b. **3)** ***Persicaria amplexicaulis* 'Amethyst'** An autumn stand-out in searing pink and healthy green, alive with pollinators. Light shade. 1m. **4)** ***Euonymus alatus*** Known as winged spindle or burning bush, this shrub comes into its own in autumn with molten leaves against dark stems and striking orange and red fruits. 2m. RHS H6, USDA 4a-8b.

▷ been conceived and executed by a seasoned designer, in this case John Wyer of Bowles & Wyer. The twice-fired, dark-grey Belgian bricks, laid lengthways, give a mid-century, metropolitan feel to the leafy landscaping, even as moss grows (deliberately) between the cracks.

It is a garden of curves and circles that is freed from the angles of the contemporary house the moment the brick pavers break away from the black basalt terrace, and begin to wind gently downhill. "To me, it's important that the garden should have its own geometry," says John. "The terrace basalt is quite rigid, and then you become aware of the hard materials running off-kilter, because the geometry has shifted."

The garden culminates in a circle, but it begins at the top with a large, green oval. It's a play on English classicism, with a pristine sward, a long beech hedge (*Fagus sylvatica*) and the branches of an ancient, gnarled apple tree fanning ▷

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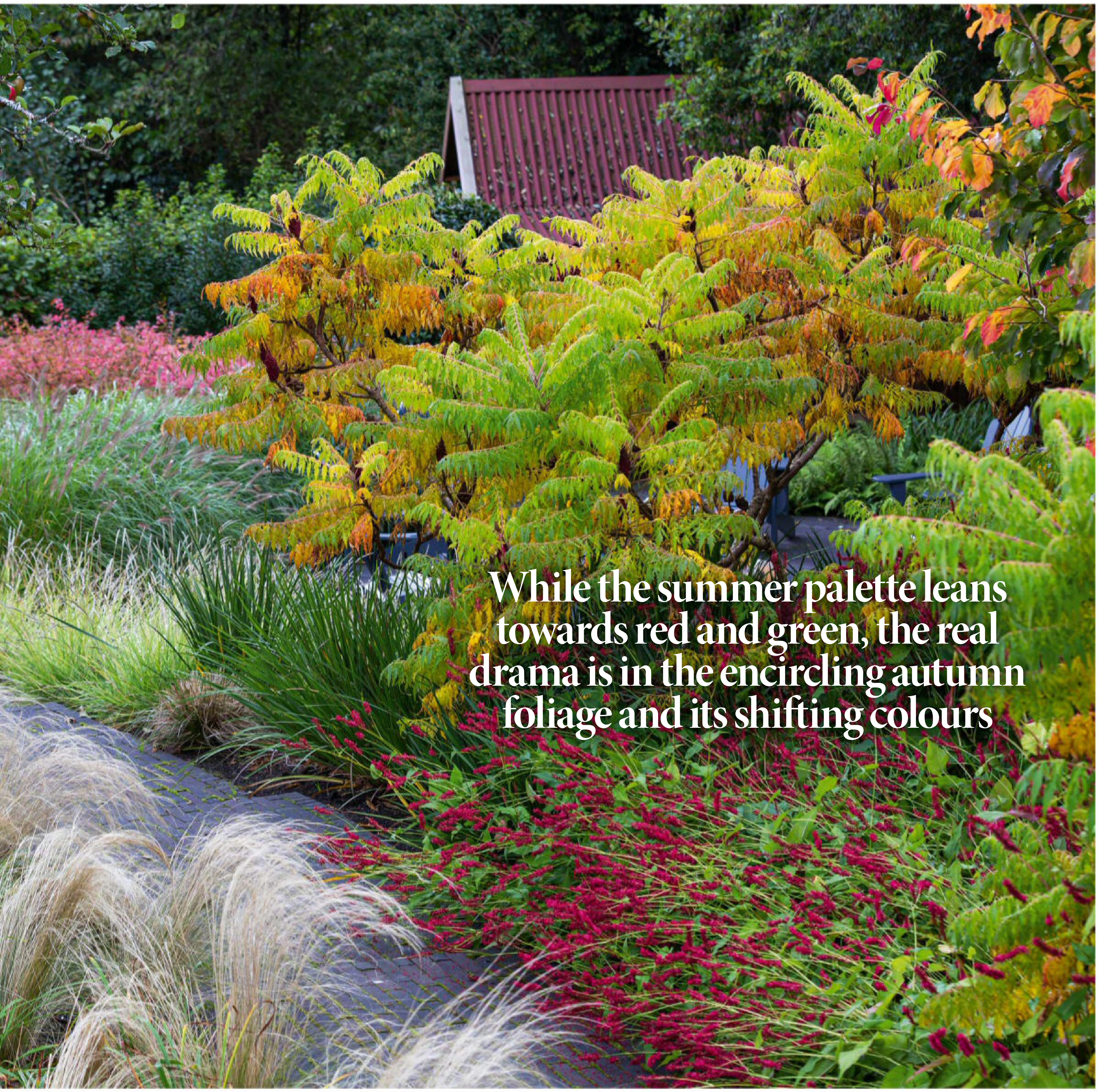
*Holds an Award of Garden Merit from the Royal Horticultural Society. †Hardiness ratings given where available.



While the summer palette leans towards red and green, the real drama is in the encircling autumn foliage and its shifting colours

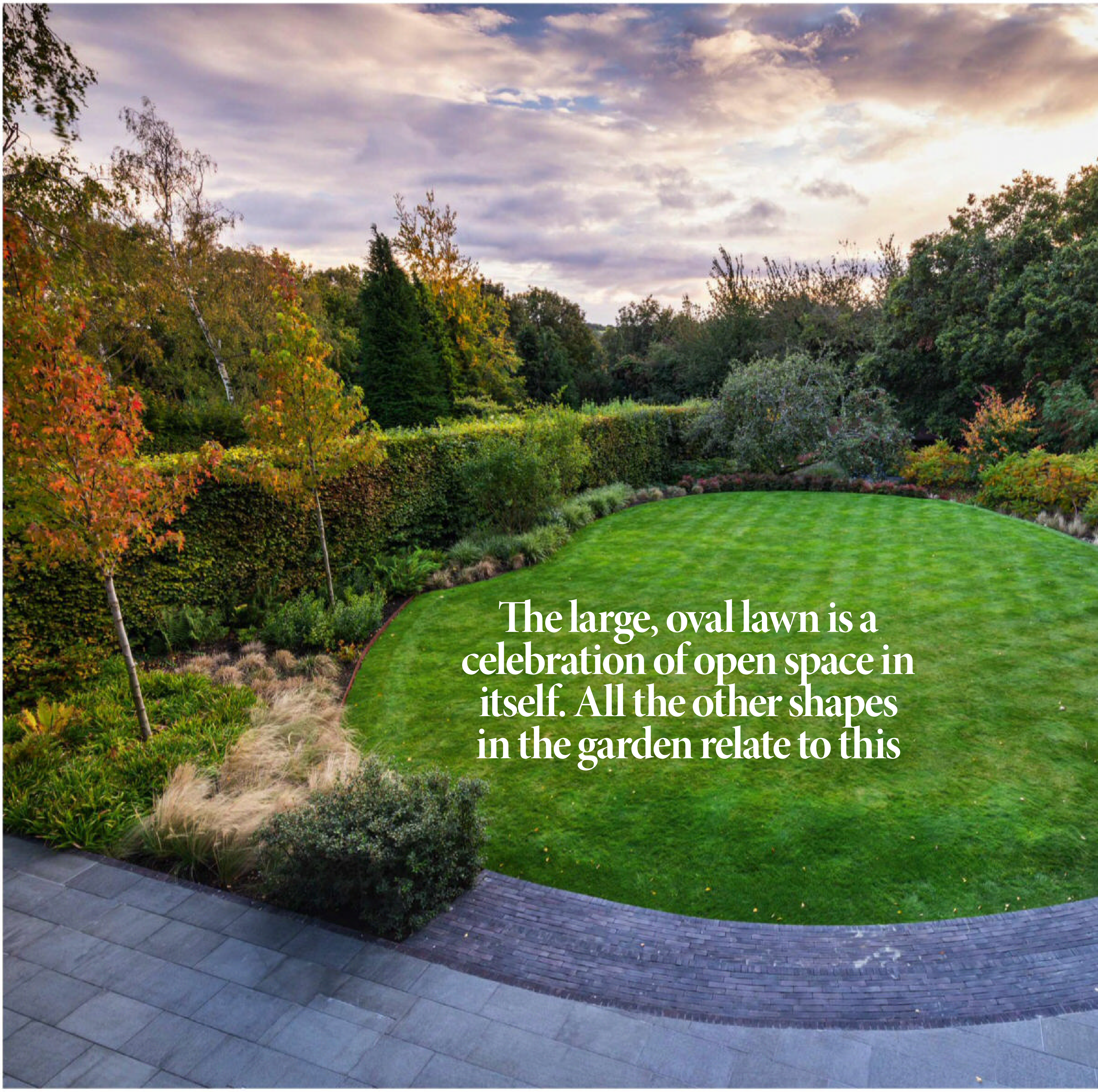
Blending hard and soft landscaping elements

For connecting the formal lawn at the top of the garden with the secluded woodland at the bottom, Bowles & Wyer used a winding path of twice-fired, dark-grey brick, from Vande Moortel in Belgium. Laid on their side, with occasional steps, it has a metropolitan feel that works well with the controlled effusion of grasses and perennials spilling over it on the way down.

John Wyer notes that more than 90 per cent of the garden is made of soft materials. It is appropriate then that its hard bones are elegantly minimal, once the black basalt terrace gives way to well-matched brick. Lending themselves to curves, bricks are laid on the winding path and the seating circle. Stopping at the wooden building (sourced by the client), the brick is used for modular steps.

The heavy lifting of the retaining wall is made to look easy, with a slim curve of rusted Corten steel becoming more prominent as the garden descends.

Above A path of dark-grey brick is flanked on the left side by fluffy *Stipa tenuissima*, with the green foliage of *Libertia chilensis* and searing-pink *Persicaria amplexicaulis* 'Amethyst' to the right. Beyond the auburn-tinged flowerheads of *Pennisetum alopecuroides* 'Hameln', a bank of *Euonymus alatus* (burning bush) flames away. The autumn hues of the cut-leaved stag's horn sumac (*Rhus typhina* 'Dissecta') and Persian ironwood (*Parrotia persica*) in the foreground harmonise with the cabin roof at the garden's end.

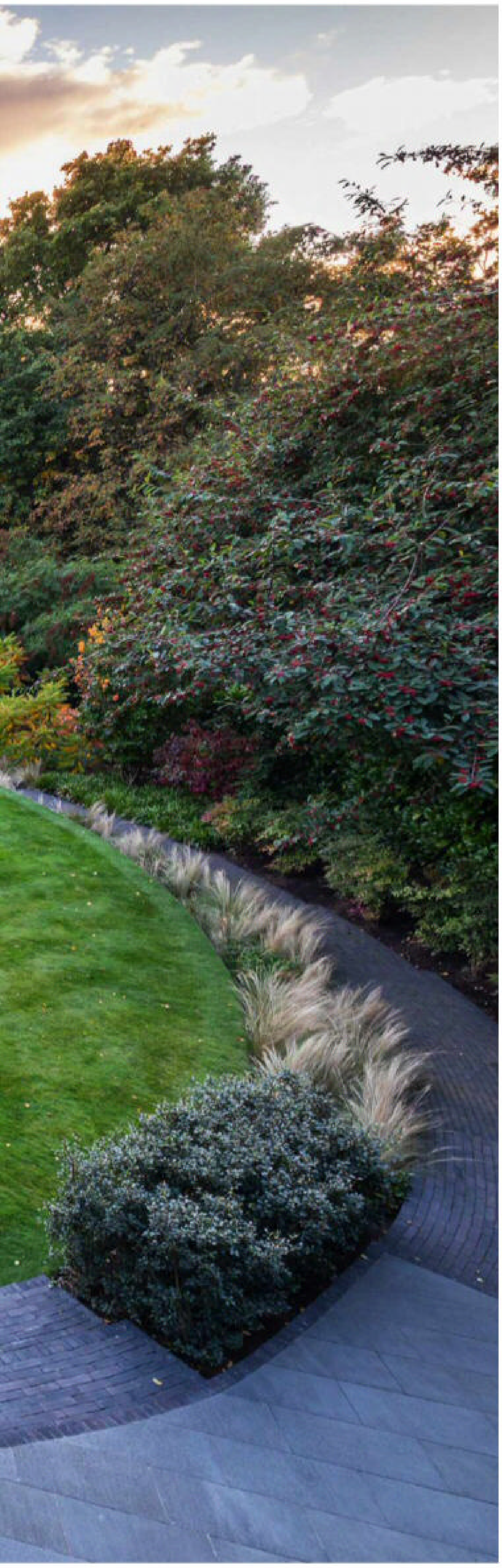


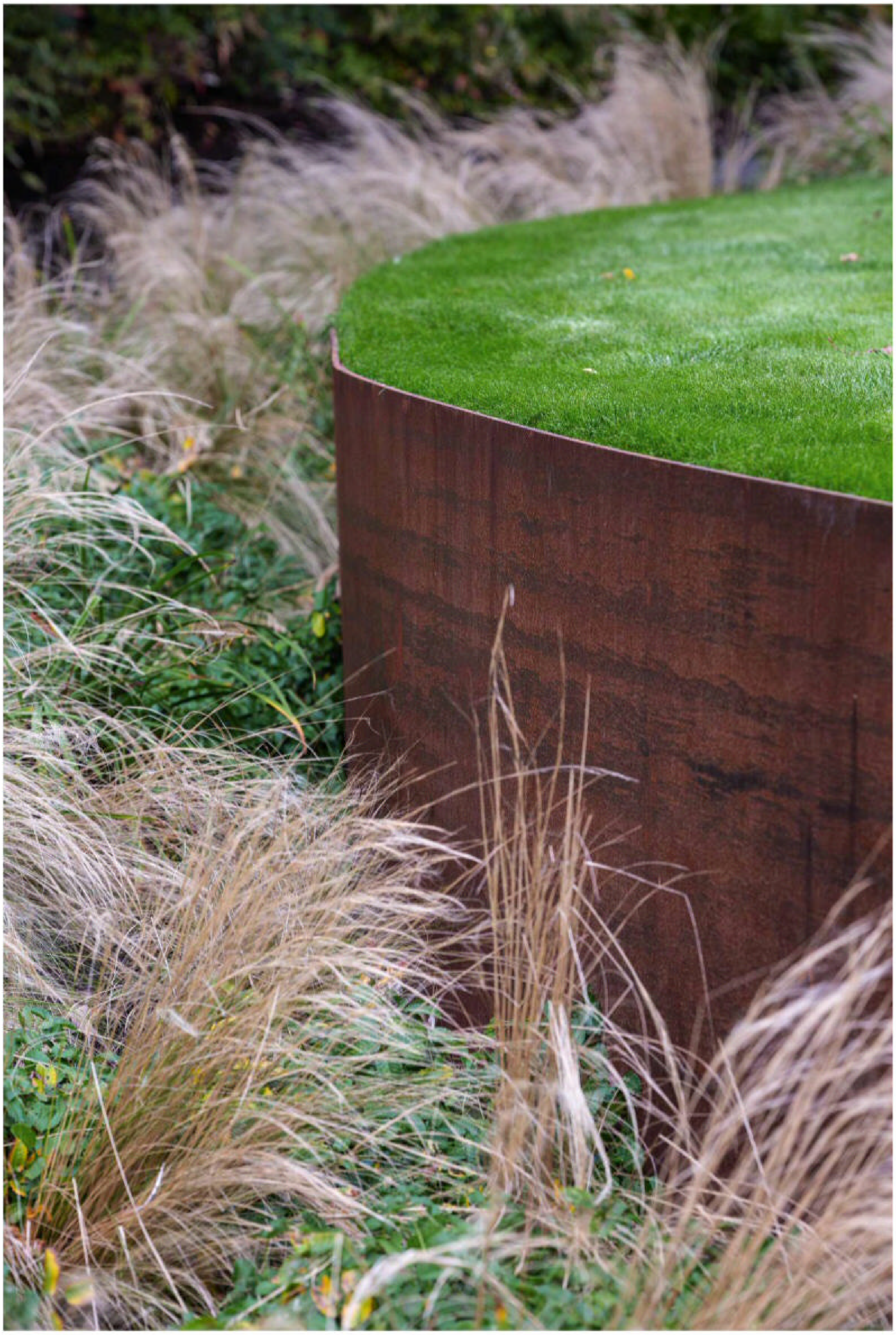
The large, oval lawn is a celebration of open space in itself. All the other shapes in the garden relate to this

Above There is a sense of theatrical formality in the view from the house, with a pair of clipped *Osmanthus* x *burkwoodii* marking the entrance to an oval of highly maintained, green sward, and an ancient apple tree at the furthest end. Trees from beyond the perimeter lend drama, with the scene enclosed on one side by a beech hedge (*Fagus sylvatica*) and a pair of *Liquidambar styraciflua* 'Worplesdon'.

▷ across the furthest end. The 'entrance' to the lawn is marked by two clipped *Osmanthus* x *burkwoodii* that provide dense, evergreen structure, while a pair of *Liquidambar styraciflua* 'Worplesdon', with their elegant, maple-like leaves, colour up by the perimeter. "This oval lawn is a celebration of open space in itself. All the other shapes in the garden relate to this: in the middle you've got an empty space," says John, adding. "That's something I've always loved." The scene is set, and while the planting palette in summer leans towards red and green, the real drama is in the encircling autumn foliage and its shifting colours.

When John's clients first bought the site with a view to developing it, there was a lot of grass – as well as the old apple tree, a *Sorbaria sorbifolia* and a group of *Rhus typhina* 'Dissecta', all of which the owners wanted to keep. Each of these plants has a second act in autumn and it was natural that the additional planting by Bowles & Wyer should play on the oranges, yellows and reds of the shrub





foliage. *Persicaria amplexicaulis* 'Amethyst' makes a brilliant, buzzing, pink-and-green mound that appears to be in the prime of life just as its neighbours begin their final flourish. Persian ironwood *Parrotia persica* appears more than once around the garden edges, as well as spindle's psychedelic leaves, fruits and seeds, in *Euonymus europaeus* and *Euonymus alatus*.

"What is interesting about this garden is that as you descend, you go into a sort of nature hug. You sink down into the foliage, quite literally." The journey follows the curved line of the lawn, with rusted Corten steel edging that seems to increase in size as the path descends, its role as a retaining wall becoming ever clearer: "When you get to the apple tree, it has become quite mammoth." The 'wall' is a good backdrop for grasses such as *Stipa tenuissima* but it also performs a trick of making the lawn completely disappear. "This is my favourite bit. Once you get down here," says John, "you are between two worlds." ▷

Above The flat lawn, created with "golf course technology" (and excellent drainage) is kept aloft by a retaining wall of rusted Corten steel. The curve is held in place by steel fins, anchored into concrete foundations. As the grey brick path descends around the side, the rusted vertical becomes more noticeably a backdrop to the changing hues of *Stipa tenuissima*, as well as *Panicum virgatum* 'Rehbraun' and *Sanguisorba* 'Tanna'.

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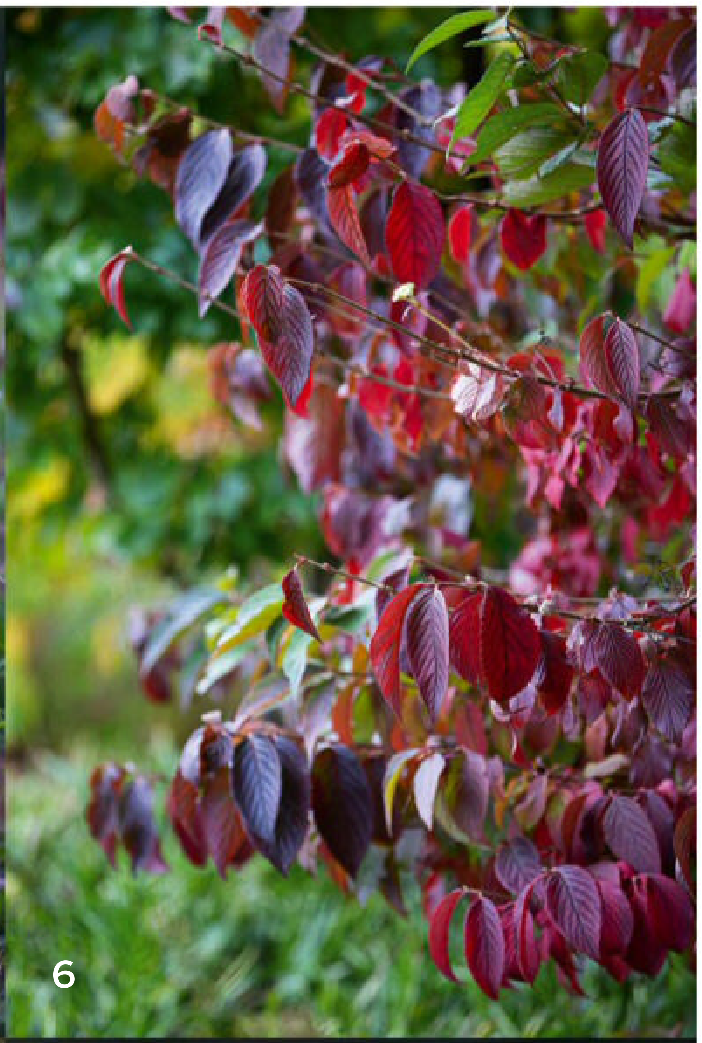
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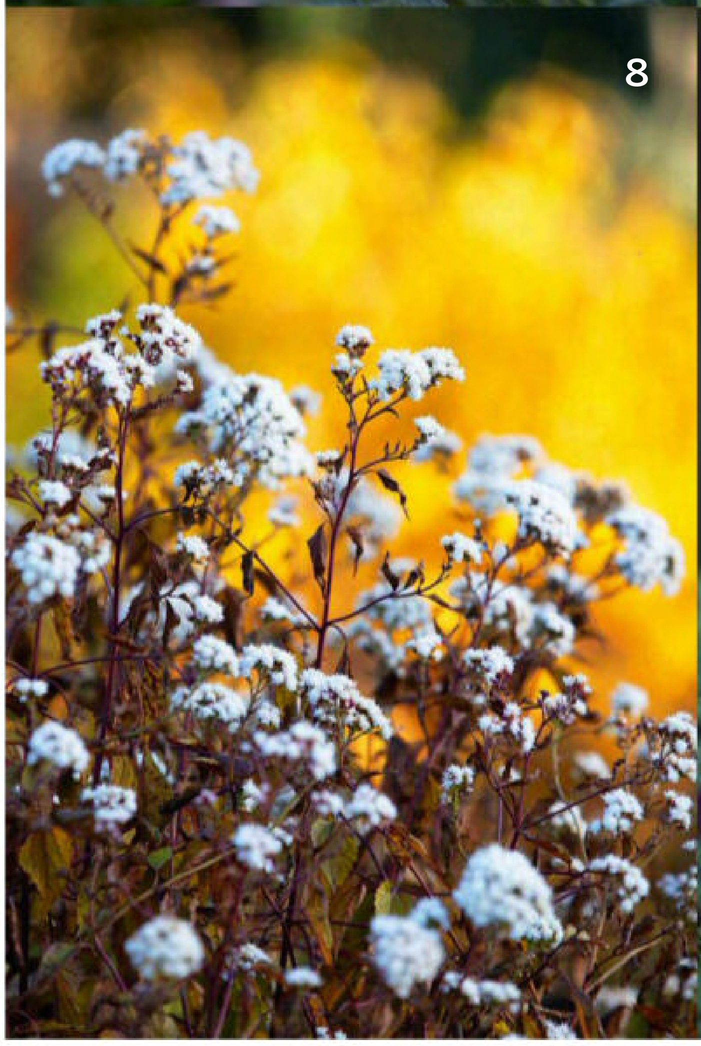
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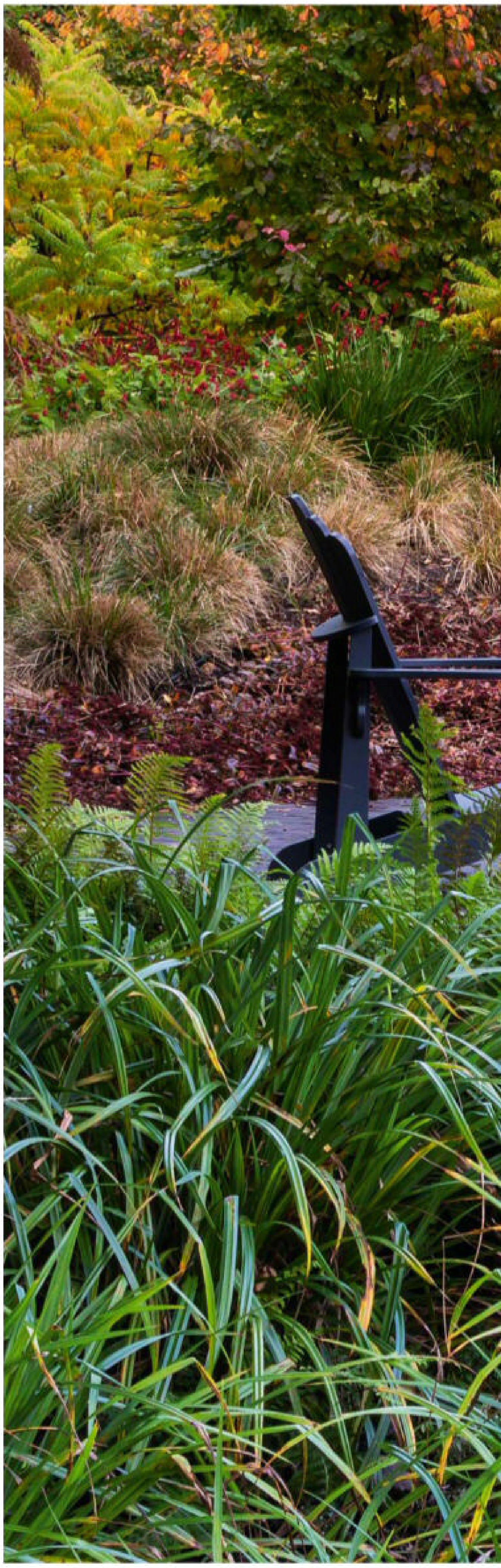
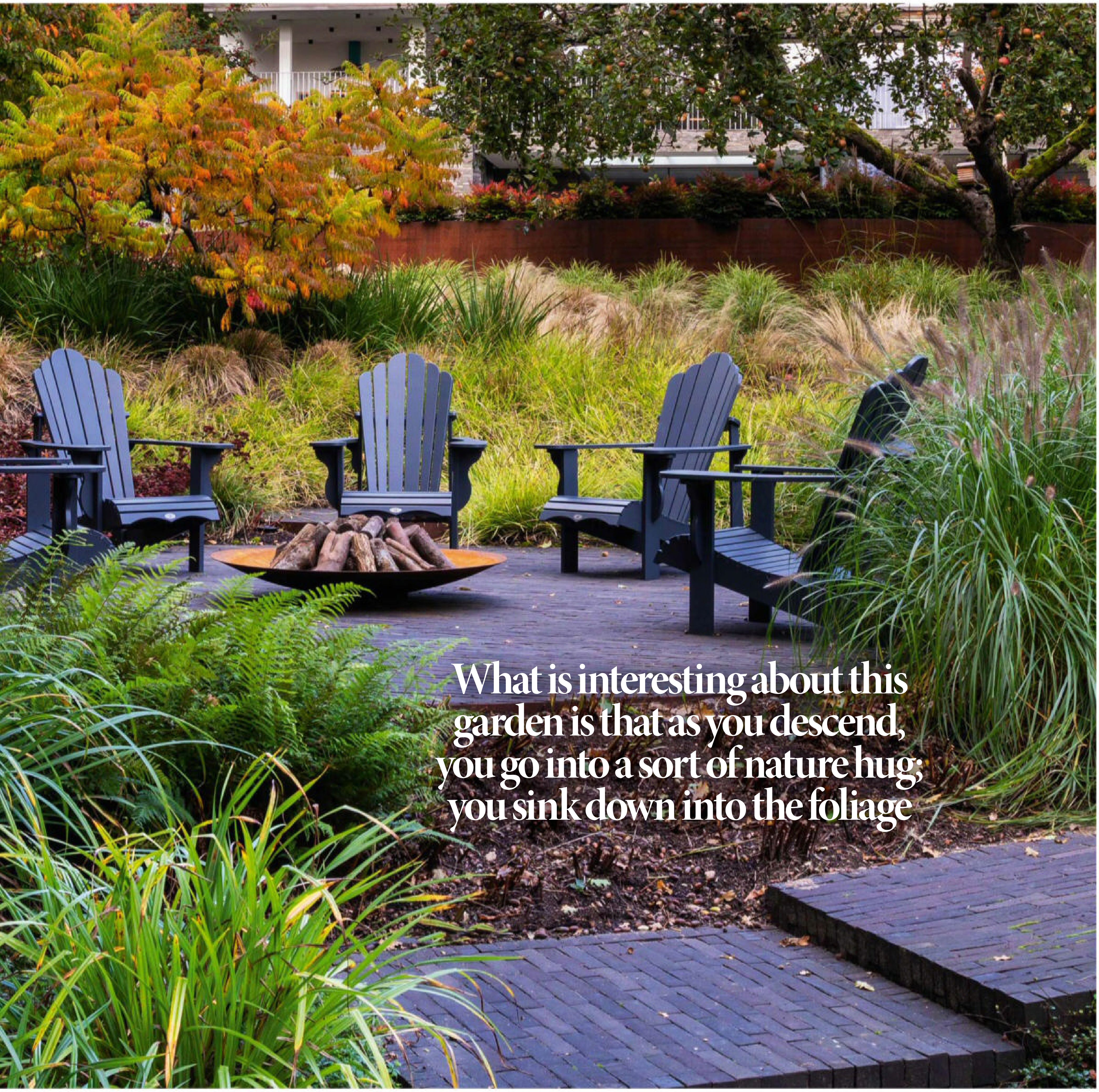


Above: 5) ***Pennisetum alopecuroides*** **'Hameln'** Purple-tinged flowers work well with other autumn colours. Full sun, good drainage. 1m. AGM. RHS H3, USDA 5a-9b. **6)** ***Viburnum plicatum f. tomentosum*** **'Lanarth'** Lateral branches bear white lace cap-like florets in spring. Any aspect. 4m. RHS H5, USDA 4a-8b. **7)** ***Polystichum setiferum*** **Plumosomultilobum Group** Large, soft, shield fern that can take exposure and full shade. Moist, well-drained soil. AGM. RHS H7, USDA 6a-8b. **8)** ***Ageratina altissima*** **'Chocolate'** Bronze leaves and long-lasting white flowers; needs moisture. 1m. RHS H5, USDA 4a-8b.

▷ Bowles & Wyer carries out its own garden building and maintenance, useful services in complicated builds such as this one, with thin soil and a lawn created with "golf course technology" (lots of drainage, no irrigation). The retaining wall was made with huge pieces of steel, held in place with fins that are anchored into concrete foundations.

"It was quite a feat of manufacture and configuration," says John, challenges that were compounded by the difficulty of transporting all of the hard materials through a gap at the side of the house that measures just a metre at its widest point. "We really limited the amount of stuff that came in and out of this garden, which is one of the reasons why we built the lawn up," he says. The team was also conscious of the carbon footprint when making the garden, using recycled steel (requiring fewer materials and less transport than masonry). The ratio of soft to hard landscaping is about 90 per cent. "We've got plenty of undergrowth,



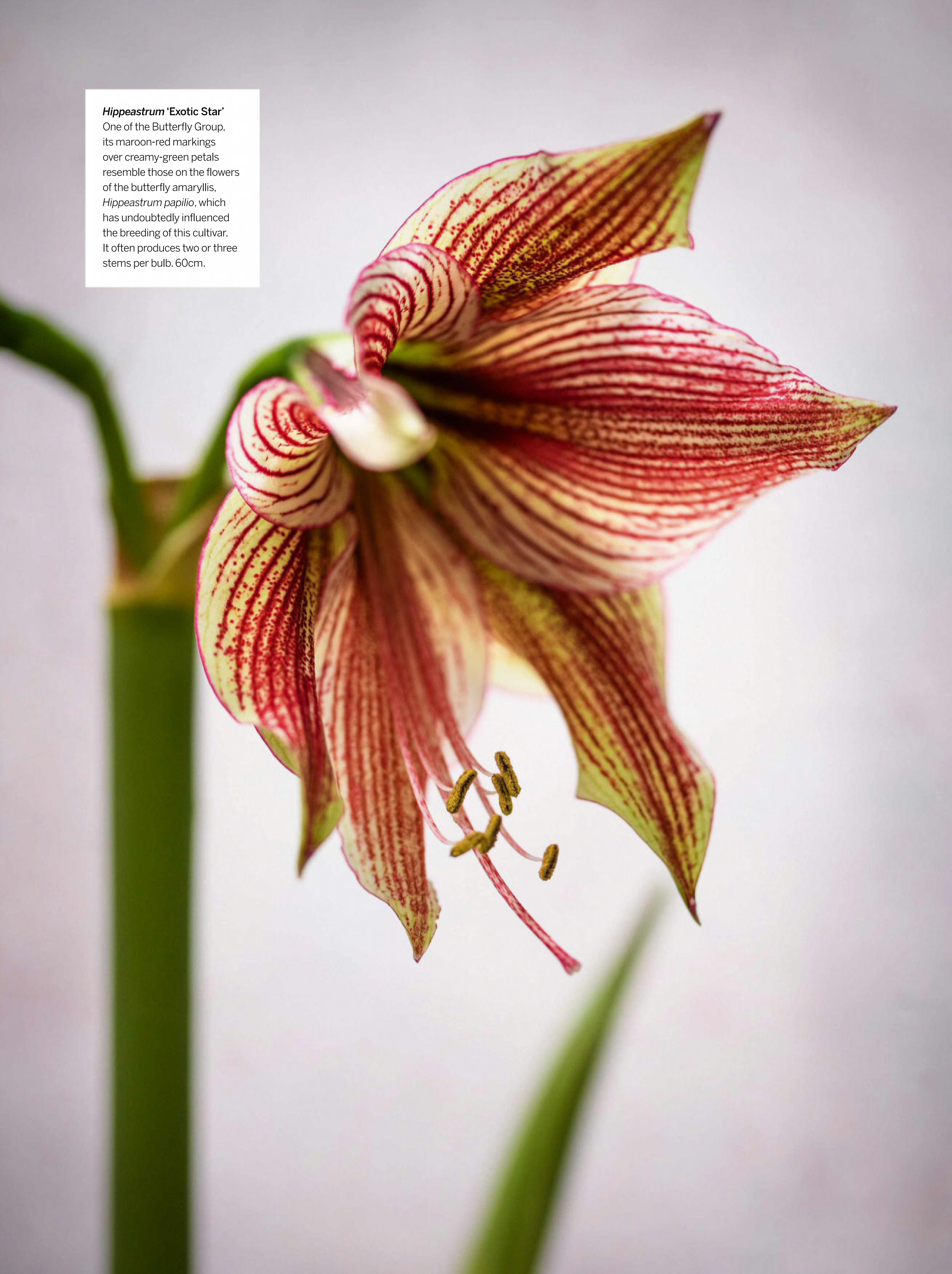
What is interesting about this garden is that as you descend, you go into a sort of nature hug; you sink down into the foliage

grasses and seeds. There's food for birds and for invertebrates," notes John. "There is lots of biodiversity – despite the fact that we included a lawn, which is a very un-biodiverse feature."

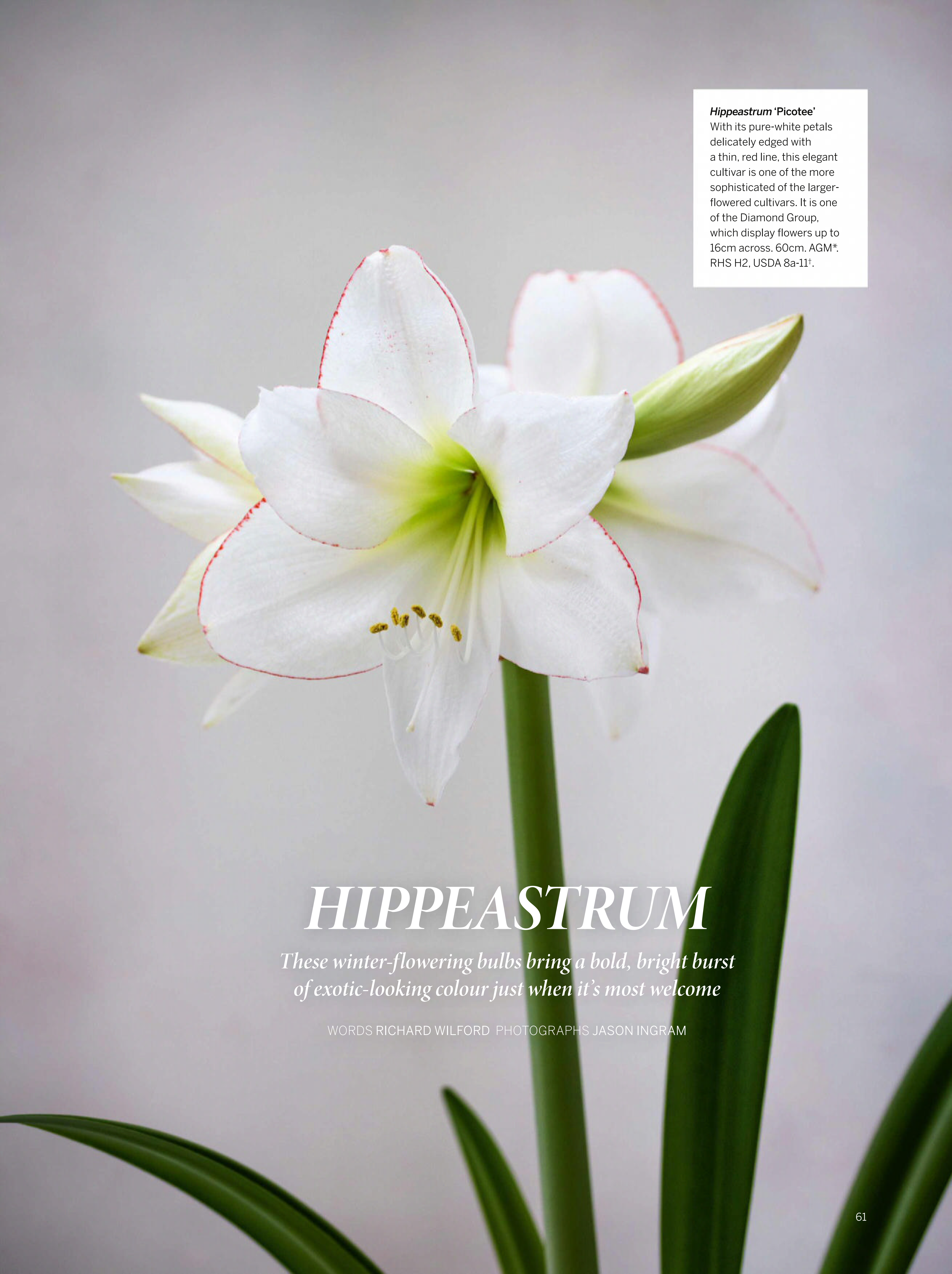
Grasses are an important part of the planting; gracefully arching *Pennisetum alopecuroides* 'Hameln' with its late-season, purple-tinged flower spikelets, and pale, densely tufted *Sesleria autumnalis* flank the circular, brick stepping stones that lead down to the private, round seating area. Concentric circles of hard and soft landscaping end with a rustic Corten steel firepit by The Pot Company. "Down here," says John, "the house has almost disappeared. You are sitting in a bowl of planting, hugged by foliage." ■

Above From the bottom of the garden, at the end of the descending brick path, the view back up takes in a "nature hug" of grasses and looser planting around a circular seating area, including *Polystichum setiferum* Plumosomultilobum Group, *Hylotelephium telephium* 'Purple Emperor', *Sesleria autumnalis* and *Pennisetum alopecuroides* 'Hameln'. Beyond the apple tree, the retaining wall is topped with reddening *Nandina domestica* Plum Passion (= 'Monum').

USEFUL INFORMATION
Find out more about Bowles & Wyer's work at **bowleswyer.co.uk**



***Hippeastrum* 'Exotic Star'**
One of the Butterfly Group, its maroon-red markings over creamy-green petals resemble those on the flowers of the butterfly amaryllis, *Hippeastrum papilio*, which has undoubtedly influenced the breeding of this cultivar. It often produces two or three stems per bulb. 60cm.



***Hippeastrum* 'Picotee'**
With its pure-white petals delicately edged with a thin, red line, this elegant cultivar is one of the more sophisticated of the larger-flowered cultivars. It is one of the Diamond Group, which display flowers up to 16cm across. 60cm. AGM*. RHS H2, USDA 8a-11†.

HIPPEASTRUM

These winter-flowering bulbs bring a bold, bright burst of exotic-looking colour just when it's most welcome

WORDS RICHARD WILFORD PHOTOGRAPHS JASON INGRAM

Winter-flowering bulbs are a treat, from delicate snowdrops pushing through the ground in gardens to fragrant hyacinths brightening windowsills. On cold, dark days, any flowers should be savoured but none are quite as bold as the hippeastrums. Their sturdy, leafless stems hoist blaring trumpets of rich colour more than half a metre in height. They are giants among winter-flowering bulbs. The brightest blooms are too garish for some but among the array of different forms are more subdued tones that can even display a touch of elegance.

Easy to package and simple to coax into flower, hippeastrum bulbs make popular gifts. Most people will have received one at some time, maybe for Christmas because they can be forced to bloom early. But what happened to the bulb afterwards? In many cases it was probably consigned to the compost bin or left in a neglected corner to fend for itself. However, those who managed to keep the bulb frost free, may have found that it flowered again but this time in spring or even early summer. This is the plant reverting to its normal behaviour, showing signs of its origins. These showy plants have come from species that grow wild in the tropics and subtropics of South America.

They are often called amaryllis, an old name that now only applies to a small genus of South African bulbs, best known for the hardy, autumn-flowering Jersey lily, *Amaryllis belladonna*. But the common name has stuck for these giants, now classified in the genus *Hippeastrum*. There are about 100 species of these mostly tender or half-hardy plants but the large, extravagant hippeastrums you can buy now are the result of over 220 years of breeding.

The first recorded hybrid in cultivation was *Hippeastrum* x *johnsonii*, which was made in England in 1799 (although not named until 1837) by crossing *Hippeastrum vittatum* and *Hippeastrum reginae*. As more species arrived in Europe throughout the 19th century, new hybrids were made by crossing species with existing hybrids or by crossing hybrids with hybrids, all of which makes their parentage difficult to decipher. The emphasis was on producing larger, more open flowers or more stems per bulb. Distinct hybrid strains were developed based on the influence of different species. Today, hippeastrums are still grouped according to the flower type.

The main centre for commercial *Hippeastrum* breeding is the Netherlands, with other centres around the world, including South Africa, Brazil, Japan and the warmer states of the USA, such as Florida. There is still an emphasis on bigger, brighter flowers and some of the most popular belong to the Galaxy Group. These have flowers at least 16cm across, often wider, and they include many vibrant colours, such as the magenta-pink of *Hippeastrum* 'Lagoon', striped, red-and-cream *Hippeastrum* 'Clown' and deep-red *Hippeastrum* 'Black Pearl'.

Not all hippeastrums are so vivid. There are whites of course, such as *Hippeastrum* 'Christmas Gift' and the beautiful *Hippeastrum* 'Picotee', which has white petals edged with a fine red line. More unusual is the subtle but refreshing hue of *Hippeastrum* 'Lemon Lime', with soft, yellowish green blooms. But it is in the Spider Group, bred from *Hippeastrum cybister,* where we find some of the most elegant forms. These have narrow petals giving the flowers a more modest appearance and a touch of sophistication. *Hippeastrum* 'Bogota' has red flowers but the bright colour is muted by the flush of green on the backs of the petals. Even more restrained is *Hippeastrum* 'Evergreen', its modest-coloured blooms risk being overlooked but when you notice them, you'll be entranced.

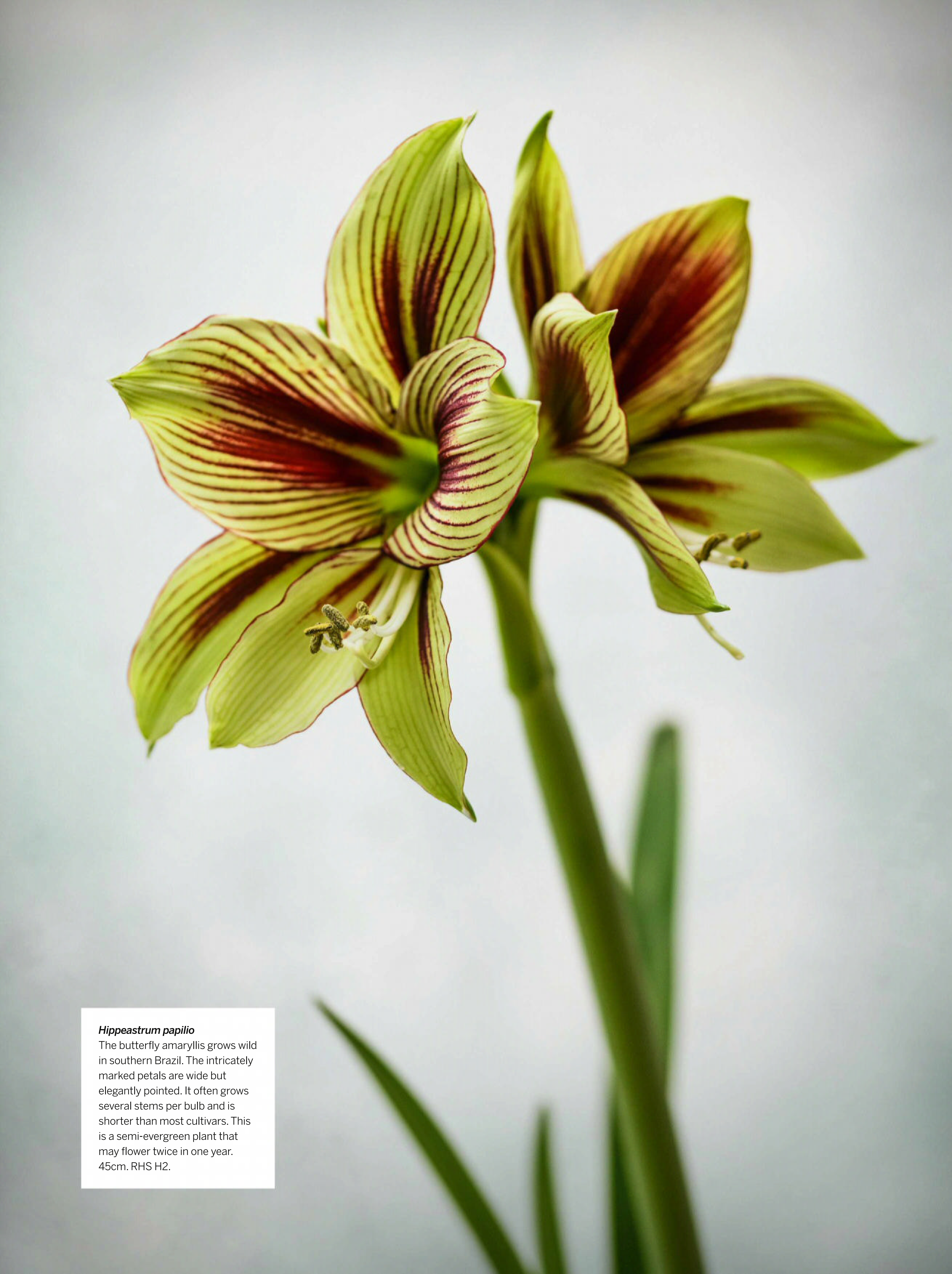
There are few species available to buy but the one that is most easily obtained in the UK is the Brazilian species *Hippeastrum papilio*, more commonly known as the butterfly amaryllis. The pointed petals are creamy green with delicate markings of burgundy. Stunning in its own way and a reminder that nature often knows best. ❐

• Author Richard Wilford is a horticulturist at the Royal Botanic Gardens, Kew.
His recommendations for the best hippeastrums can be found over the next five pages.

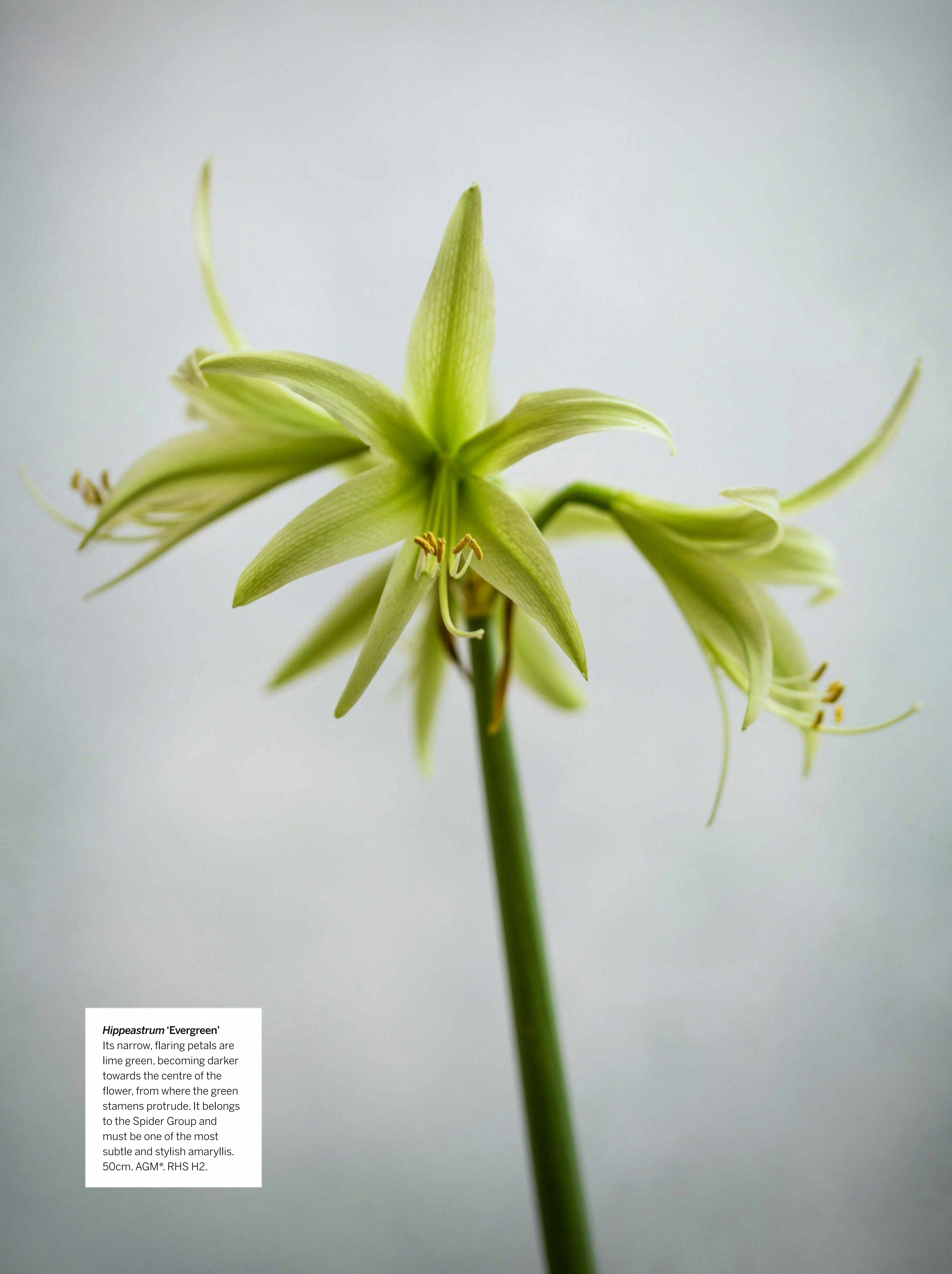
PLANT PROFILE

What Large-flowered bulbs, commonly grown indoors in the UK and often known as amaryllis.
Origins Tropical and subtropical regions of South America.
Season Flowering in winter and spring.
Size 40-60cm tall but can be taller in poor light.
Conditions Frost free but good light, ideally 15-21°C.
Hardiness RHS H2, USDA 8a-10b.

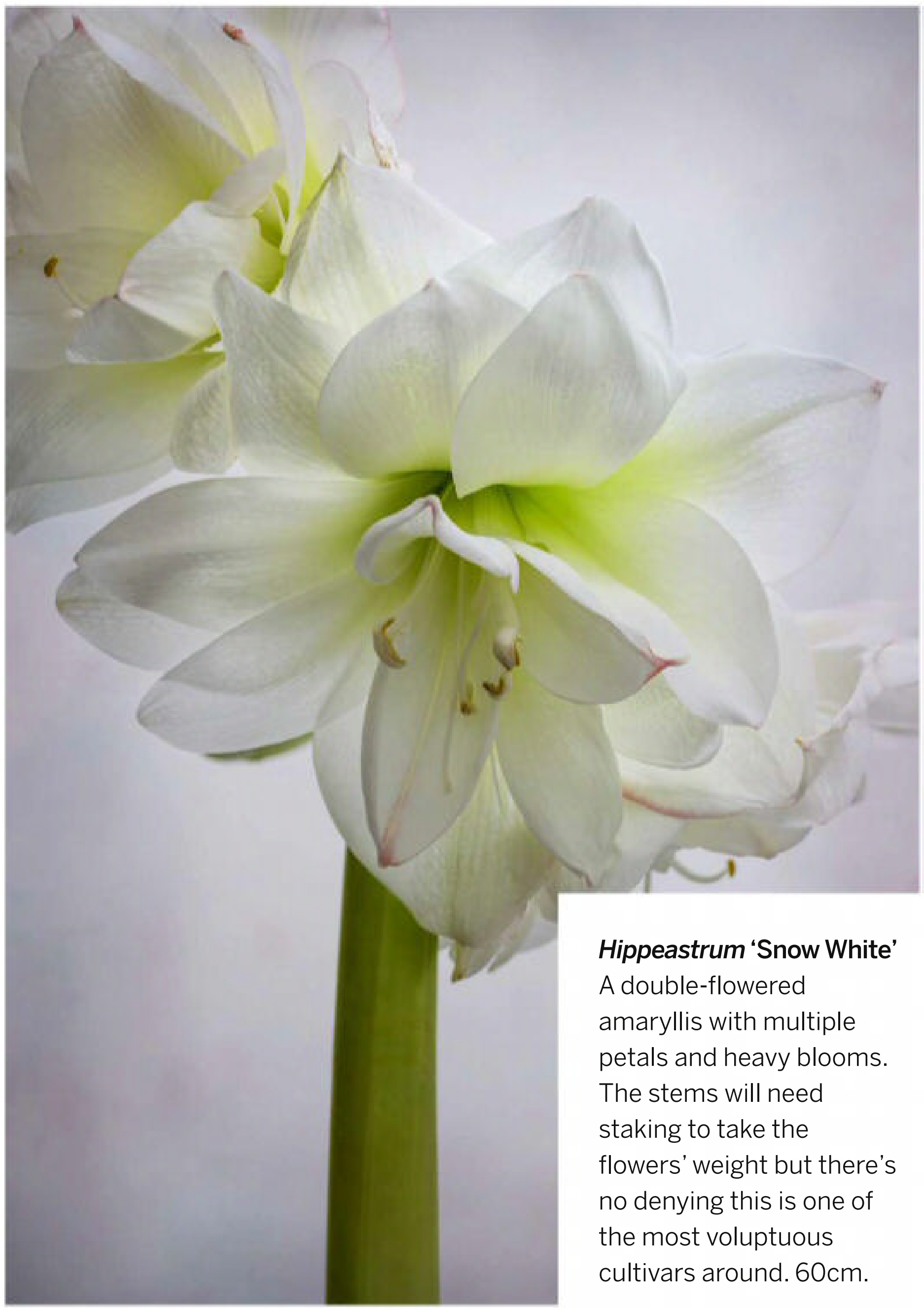
*Holds an Award of Garden Merit from the Royal Horticultural Society.
†Hardiness ratings given where available.



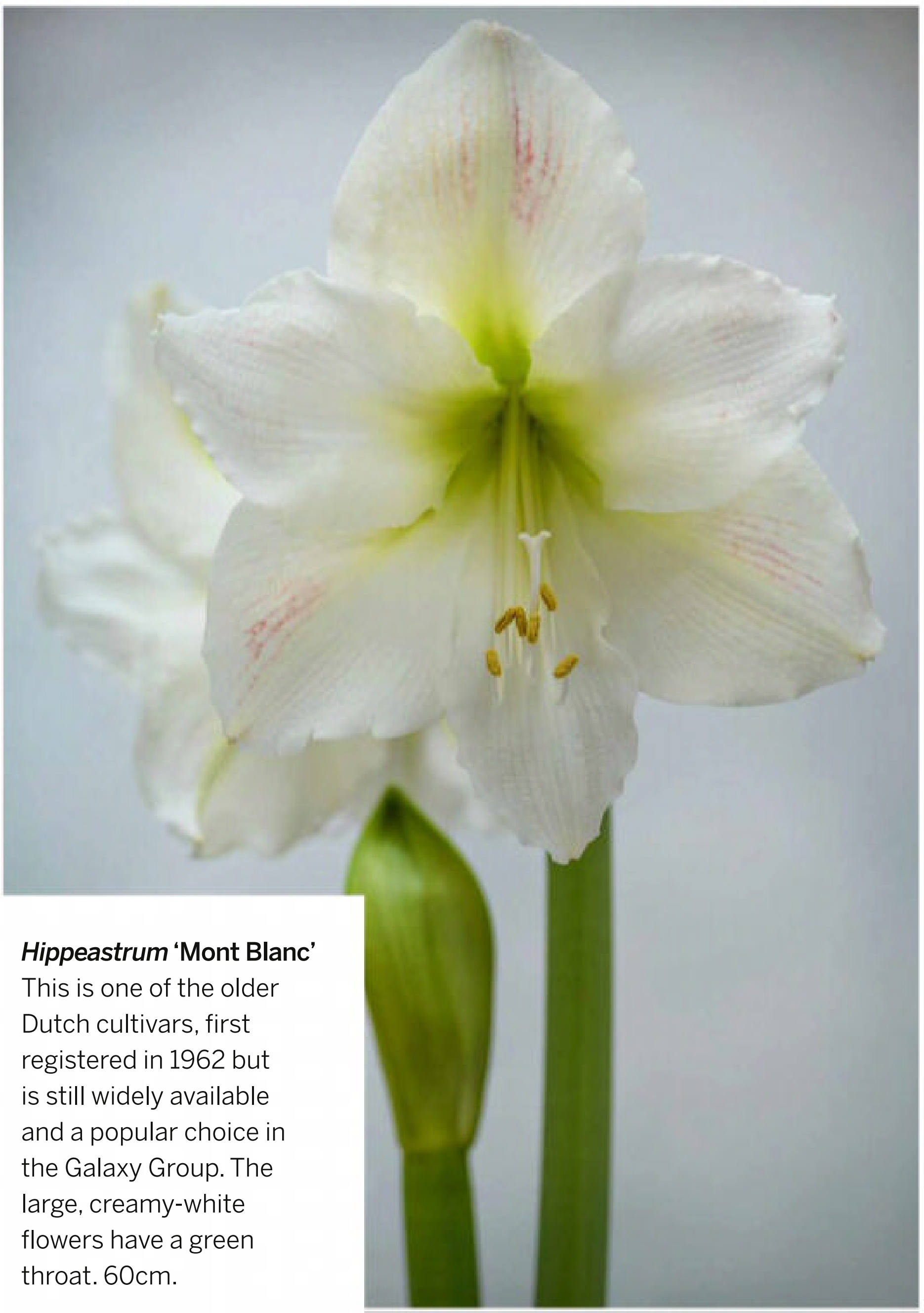
Hippeastrum papilio
The butterfly amaryllis grows wild in southern Brazil. The intricately marked petals are wide but elegantly pointed. It often grows several stems per bulb and is shorter than most cultivars. This is a semi-evergreen plant that may flower twice in one year. 45cm. RHS H2.



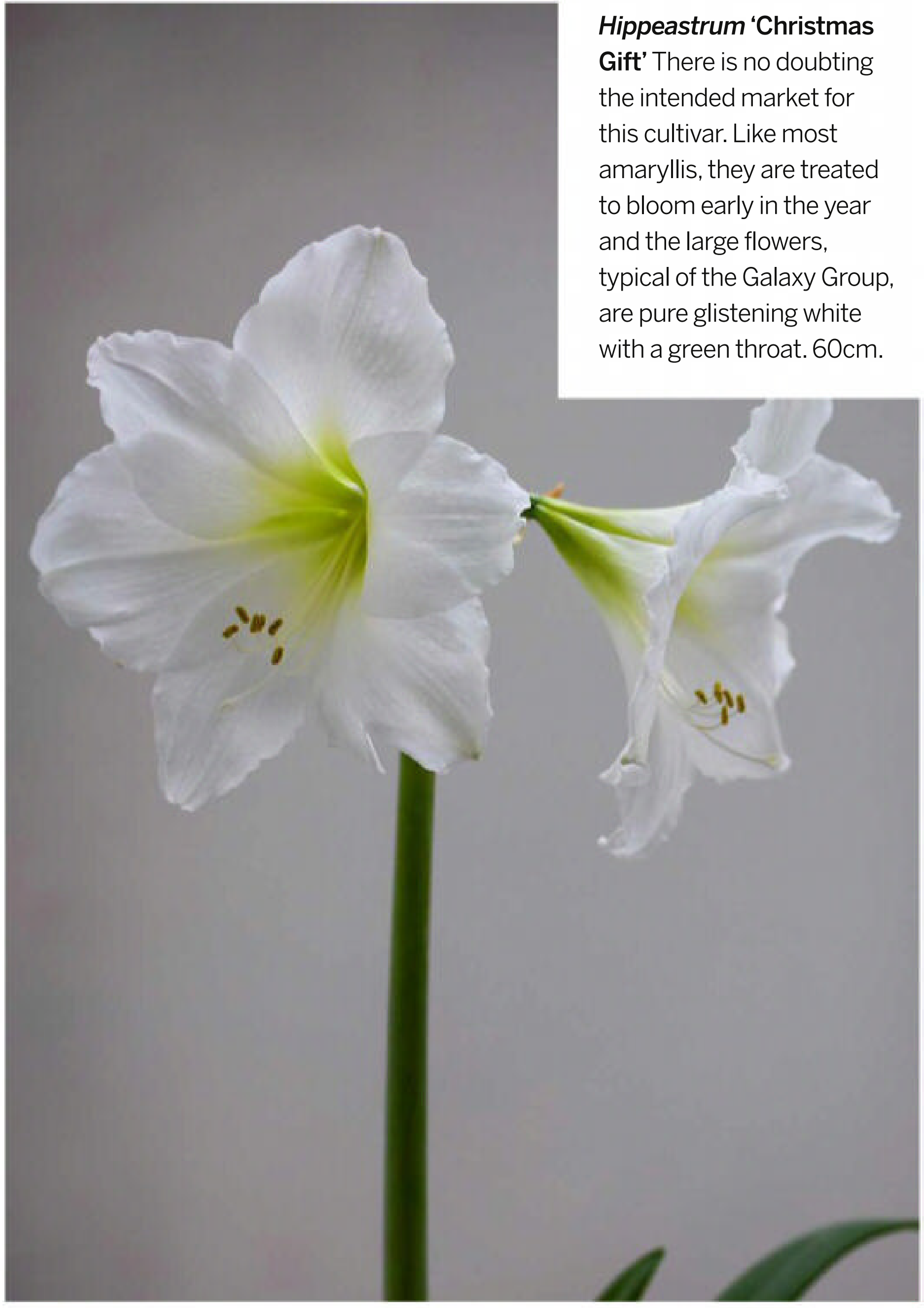
Hippeastrum **'Evergreen'**
Its narrow, flaring petals are lime green, becoming darker towards the centre of the flower, from where the green stamens protrude. It belongs to the Spider Group and must be one of the most subtle and stylish amaryllis. 50cm. AGM*. RHS H2.



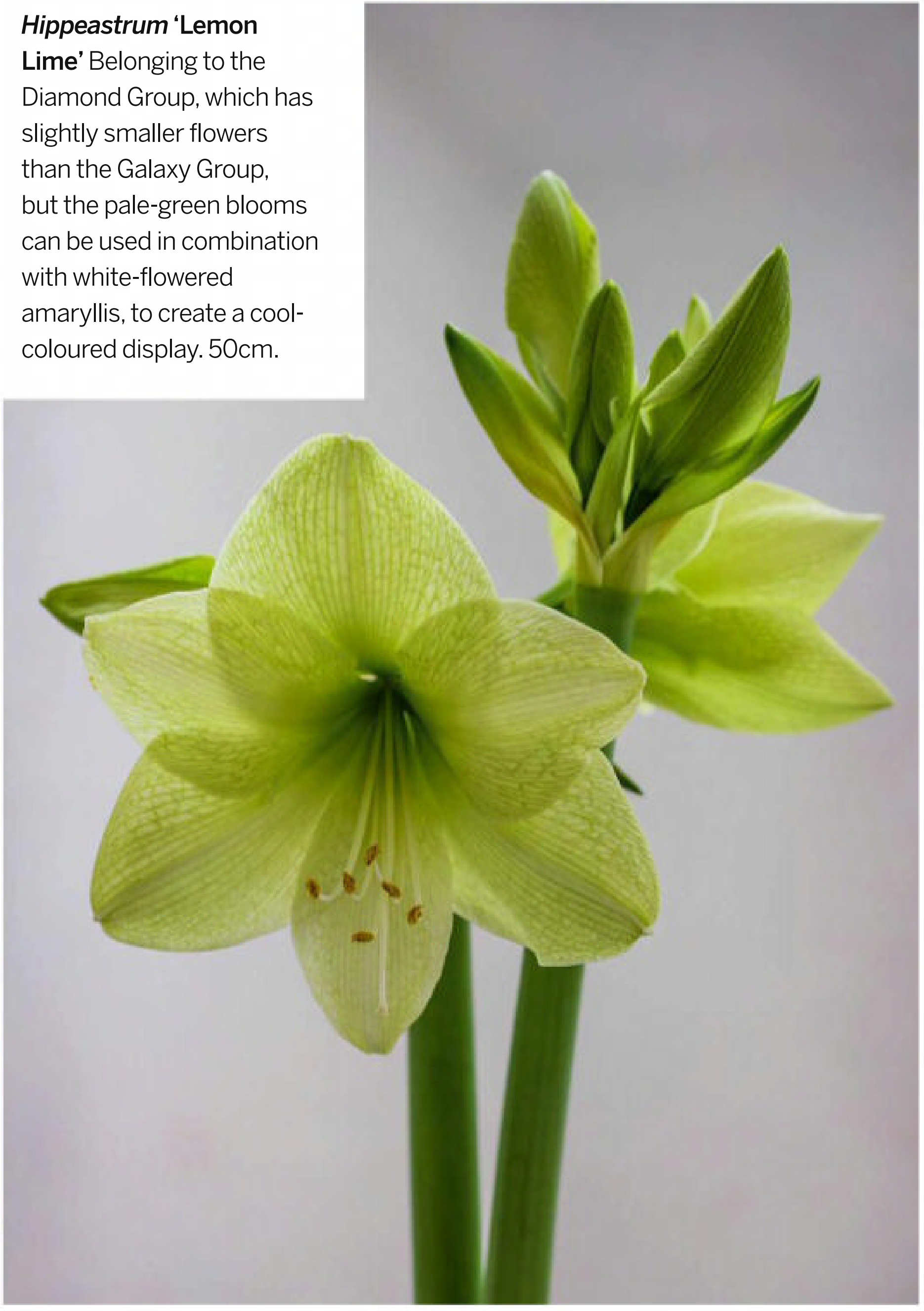
***Hippeastrum* 'Snow White'** A double-flowered amaryllis with multiple petals and heavy blooms. The stems will need staking to take the flowers' weight but there's no denying this is one of the most voluptuous cultivars around. 60cm.



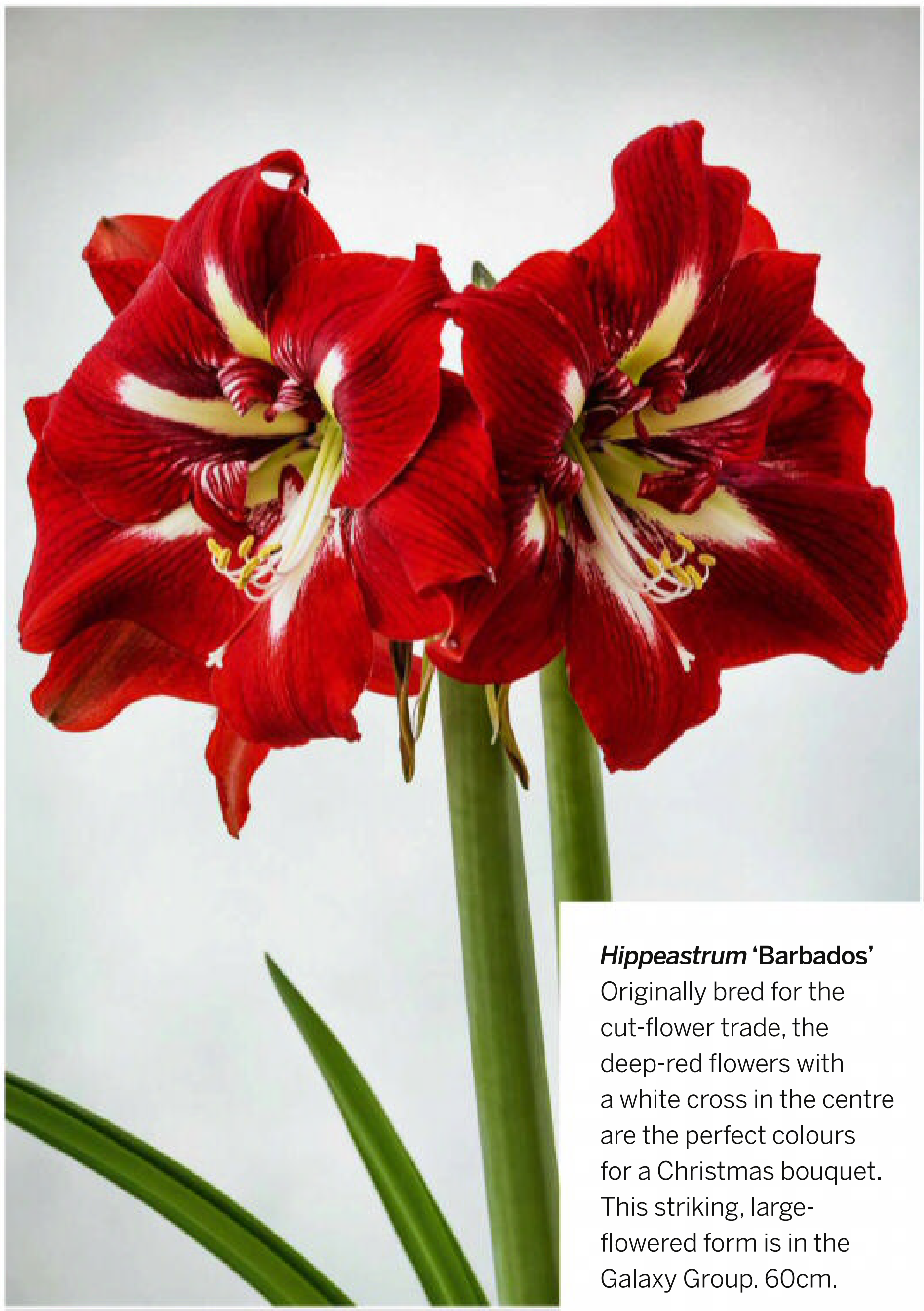
***Hippeastrum* 'Mont Blanc'** This is one of the older Dutch cultivars, first registered in 1962 but is still widely available and a popular choice in the Galaxy Group. The large, creamy-white flowers have a green throat. 60cm.



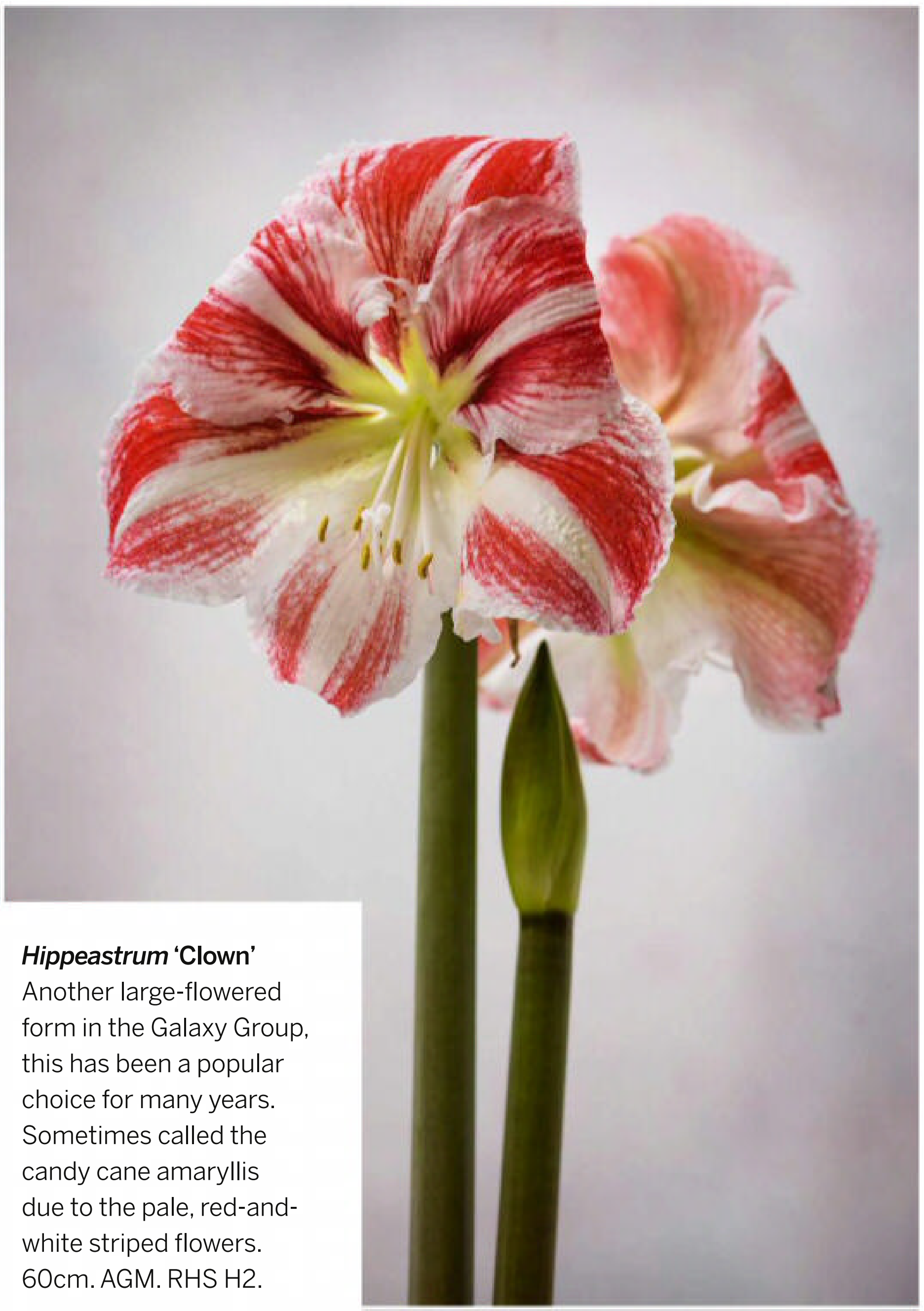
***Hippeastrum* 'Christmas Gift'** There is no doubting the intended market for this cultivar. Like most amaryllis, they are treated to bloom early in the year and the large flowers, typical of the Galaxy Group, are pure glistening white with a green throat. 60cm.



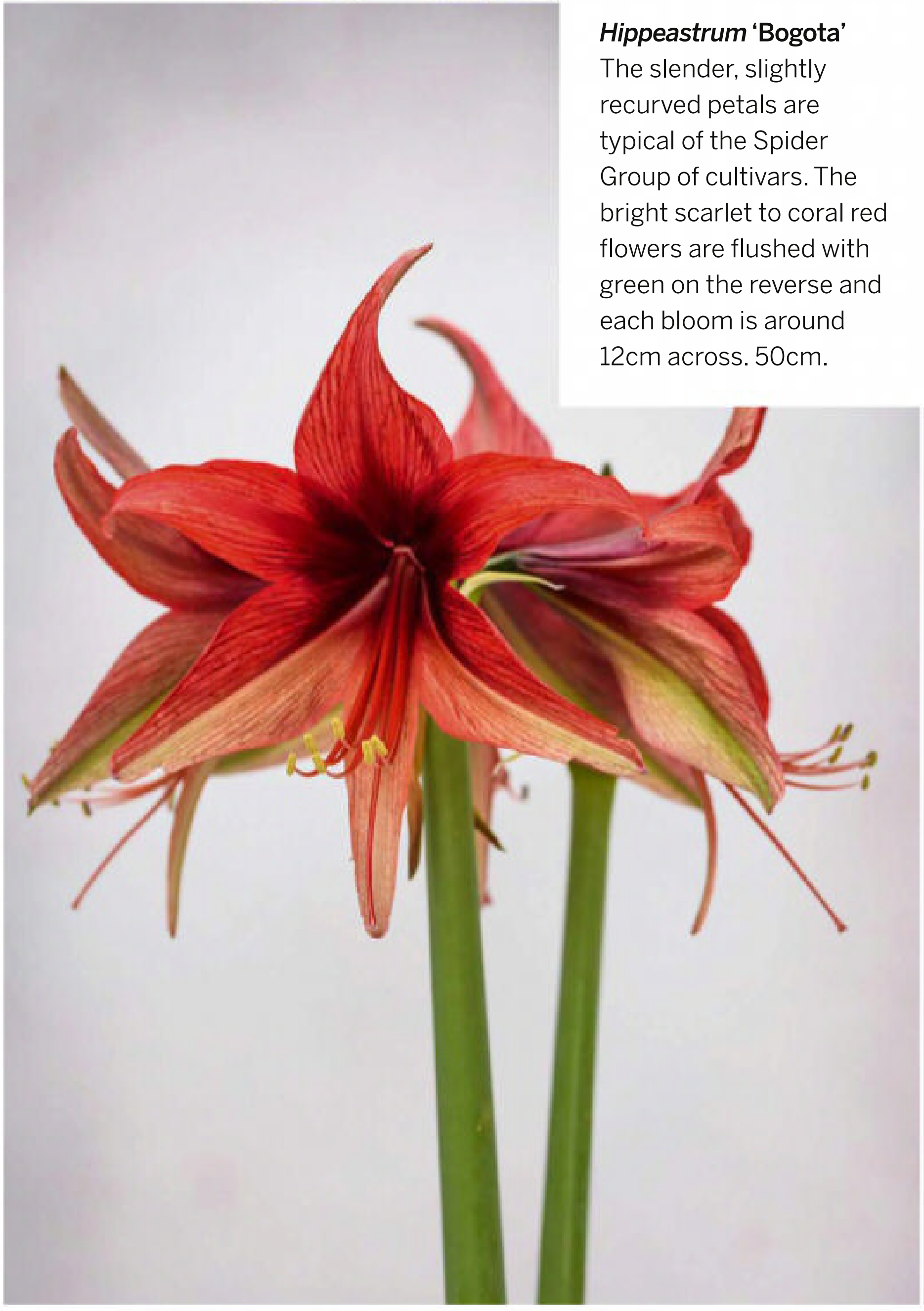
***Hippeastrum* 'Lemon Lime'** Belonging to the Diamond Group, which has slightly smaller flowers than the Galaxy Group, but the pale-green blooms can be used in combination with white-flowered amaryllis, to create a cool-coloured display. 50cm.



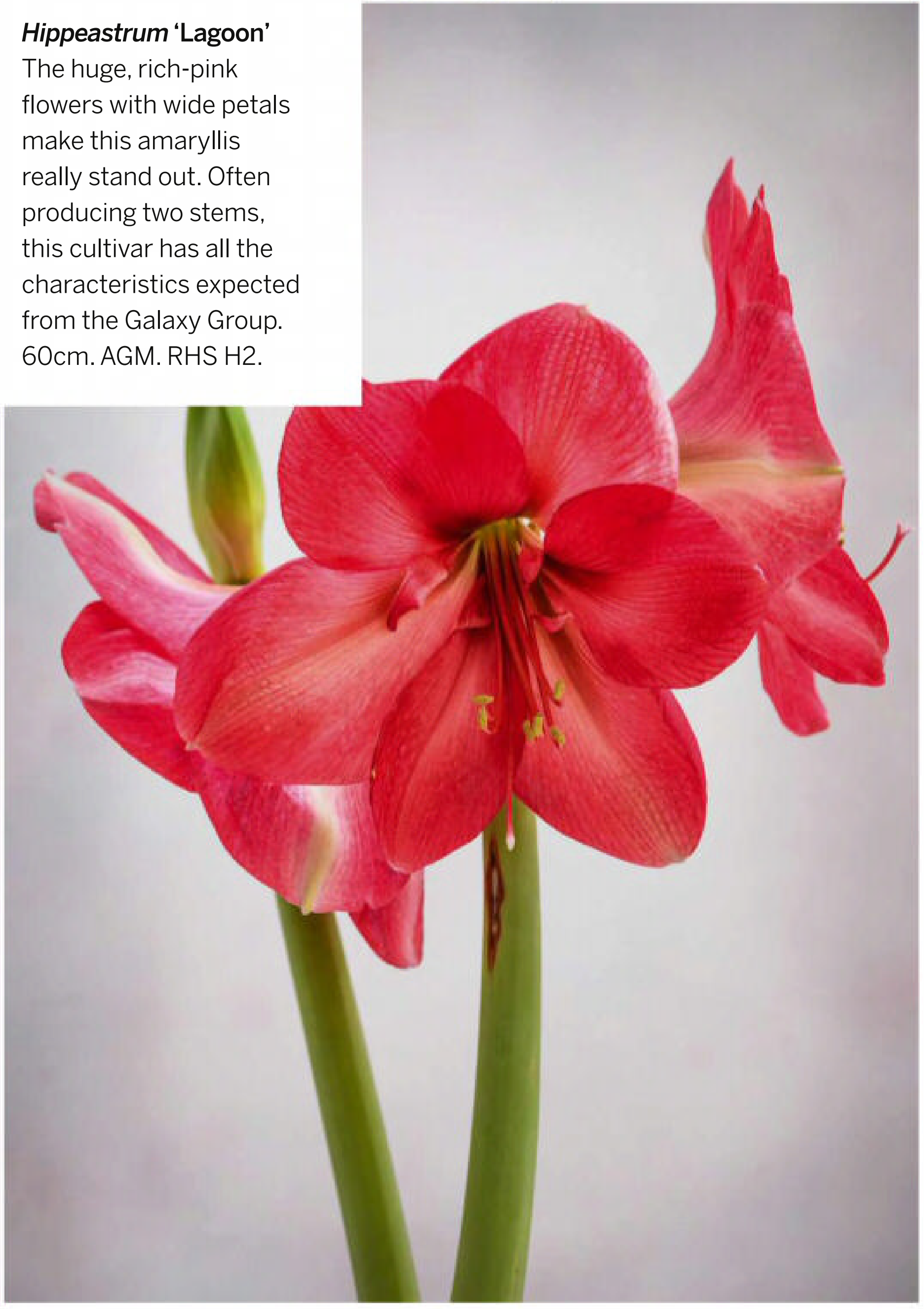
***Hippeastrum* 'Barbados'**
Originally bred for the cut-flower trade, the deep-red flowers with a white cross in the centre are the perfect colours for a Christmas bouquet. This striking, large-flowered form is in the Galaxy Group. 60cm.



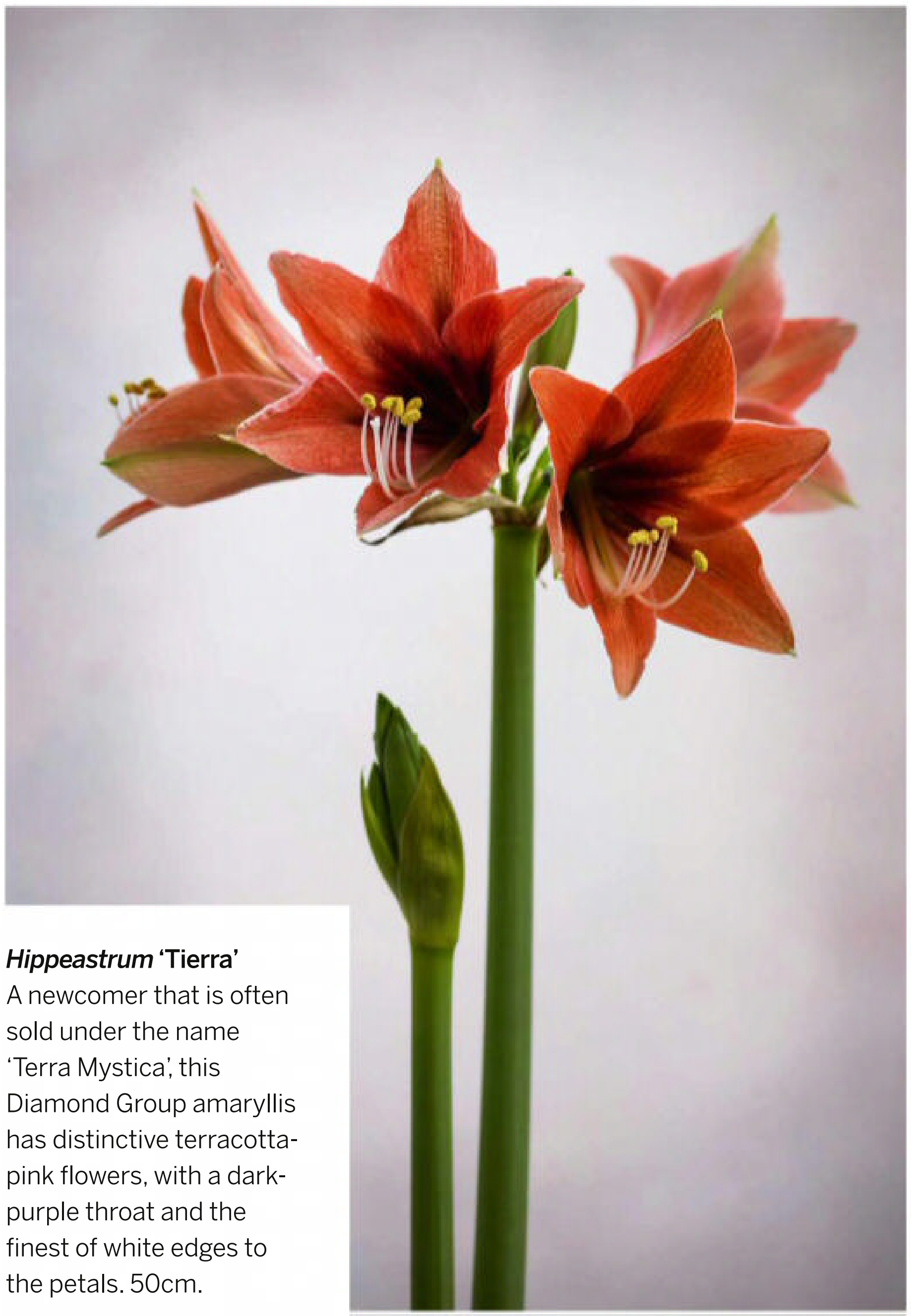
***Hippeastrum* 'Clown'**
Another large-flowered form in the Galaxy Group, this has been a popular choice for many years. Sometimes called the candy cane amaryllis due to the pale, red-and-white striped flowers. 60cm. AGM. RHS H2.



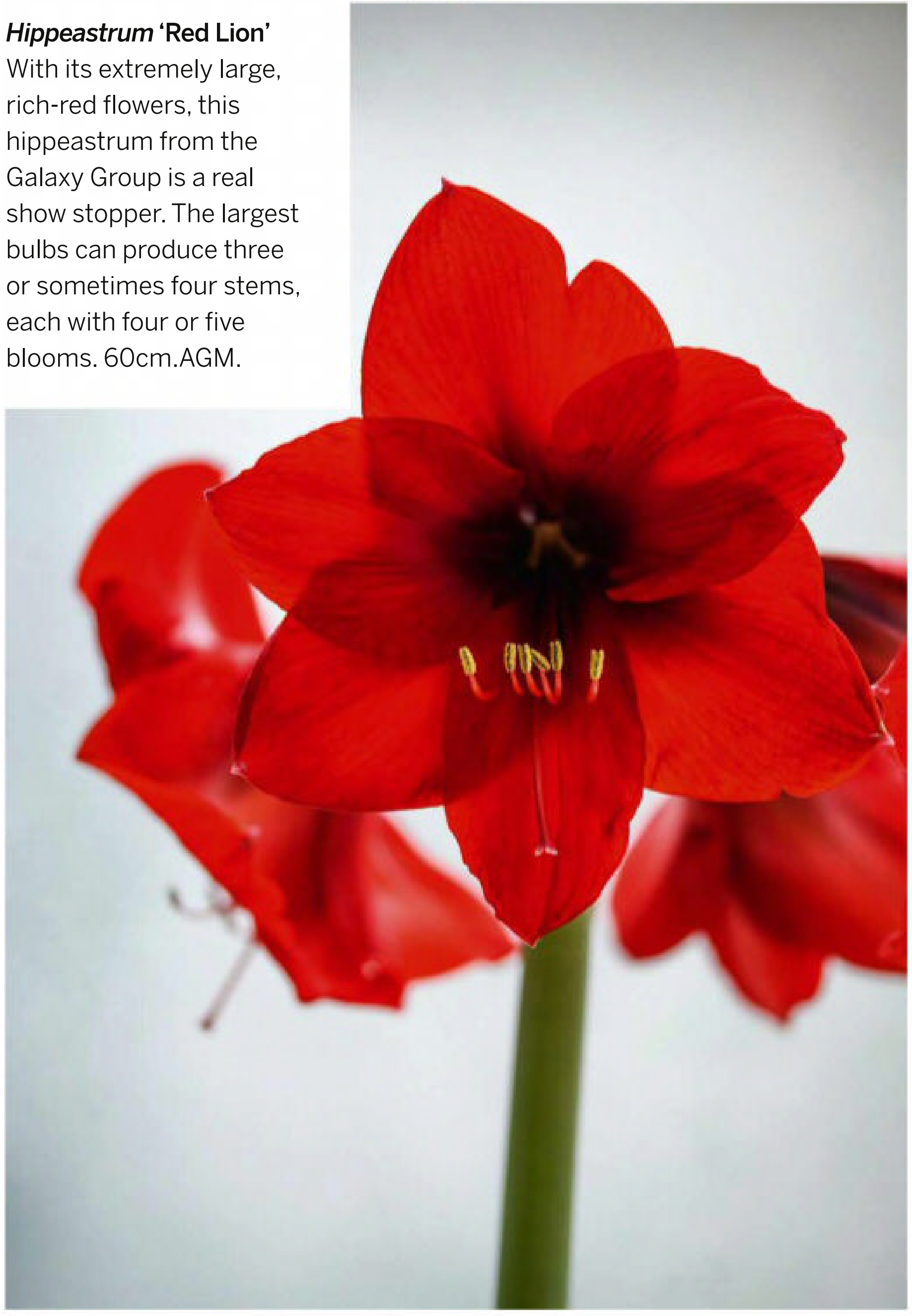
***Hippeastrum* 'Bogota'**
The slender, slightly recurved petals are typical of the Spider Group of cultivars. The bright scarlet to coral red flowers are flushed with green on the reverse and each bloom is around 12cm across. 50cm.



***Hippeastrum* 'Lagoon'**
The huge, rich-pink flowers with wide petals make this amaryllis really stand out. Often producing two stems, this cultivar has all the characteristics expected from the Galaxy Group. 60cm. AGM. RHS H2.



***Hippeastrum* 'Tierra'**
A newcomer that is often sold under the name 'Terra Mystica', this Diamond Group amaryllis has distinctive terracotta-pink flowers, with a dark-purple throat and the finest of white edges to the petals. 50cm.



***Hippeastrum* 'Red Lion'**
With its extremely large, rich-red flowers, this hippeastrum from the Galaxy Group is a real show stopper. The largest bulbs can produce three or sometimes four stems, each with four or five blooms. 60cm.AGM.

Cultivation

Newly purchased bulbs of *Hippeastrum* are easy to flower. They are ready to go when they arrive and all you need to do is pot them up and water them. Hardy species that can be grown in the garden, such as *Hippeastrum bifidum*, have now been moved to the genus *Zephyranthes* and most of the remaining species need frost-free conditions. They'll need good light, especially in the short days of winter, and some warmth, ideally about 21°C, so a windowsill is perfect. The pot only needs to be a little larger than the bulb itself and the top two thirds of the bulb should be left exposed above the soil. Water sparingly at first but when the leaves start to grow, increase watering. They do not want to dry out at this stage. They should flower six to eight weeks after potting. Turn the pot regularly as the flower stem grows, to prevent it bending towards the light.

It is after they have flowered that many *Hippeastrum* bulbs are disposed of, which is a shame as keeping them going requires only a little effort. Continued watering through spring and summer will keep the strap-like leaves green and healthy, providing food for the bulb. Be careful not to overwater but don't let them dry out either. Balanced fertiliser applied a couple of times a month will be even more beneficial and increase the chances of the bulb having the energy to flower again. They can be left outside for the summer but avoid a position in bright sunlight. In late summer, watering should be reduced and then stopped so the soil dries out. The leaves will die back and once brown they can be cut off at the tip of the bulb. Keep the bulb dry and cool but frost-free, for two or three months. Then pot them up again and recommence careful watering to start them into growth. You can delay flowering by keeping the bulbs cool and dry until early spring. They can then be brought into growth when the days are longer, and the extra light will help keep the plants sturdier and the stem is less likely to become too elongated.

Just getting the bulb to flower again may be satisfaction enough but if you want to increase your stock then try propagating them. Hippeastrums can be grown from seed but it might take over six years to reach flowering size. When they do flower it is unlikely that they will match the parent plant as these are complex hybrids. An easier way to propagate the bulbs is from offsets. It will be obvious because an extra set of leaves will appear. In the winter, carefully pull the offset from the main bulb and pot it up separately. They can flower in three or four years.

Where to see and buy

- **Crocus**
  Nursery Court,
  London Road,
  Windlesham,
  Surrey GU20 6LQ.
  Tel 01344 578000.
  crocus.co.uk
  Mail order only.
- **de Jager Bulbs**
  Church Farmhouse,
  Ulcombe, Maidstone,
  Kent ME17 1DN.
  Tel 01622 840229,
  dejager.co.uk
  Mail order only.
- **J Parker's**
  14 Hadfield Street,
  Old Trafford,
  Manchester M16 9FG.
  Tel 0161 848 1100,
  jparkers.co.uk
  Mail order only.
- **RHS Garden Wisley**
  Wisley, Woking,
  Surrey GU23 6QB.
  Tel 01483 224234,
  rhs.org.uk/gardens/wisley
- **Warmenhoven**
  Noorderlaan 6,
  2182 GZ Hillegaom,
  the Netherlands.
  warmenhoven.co.uk
  Mail order only.

RICHARD LINDSAY

The internationally renowned peat expert on his accidental career in conservation, the 1970s' punk scene and the need for a long-term mindset in the pursuit of environmental sustainability

WORDS JODIE JONES PORTRAIT CHARLIE HOPKINSON

When he was five years old, Richard Lindsay disappeared. Having scoured the house, his mother found him in the garden, sitting under a cotoneaster bush and observing the wing structure of a blackbird.

As a child, the renowned peat expert was more interested in birds than plants or conservation. He even had a pet pigeon that hatched an egg under his bed. At school in Liverpool his classmates called him 'Nature Boy' and his biology master sent him on a young scientists' research programme that was to shape his life. "It involved a trip to the Shetland Islands, which I thought were in the Antarctic and sounded pretty interesting." In fact, Richard was sent to Foula, a peat-covered island over 100 miles north of mainland Scotland. "That trip really ignited my interest. I helped cut peat for the islanders' fires and to this day the smell of burning peat is tremendously evocative."

He went on to study biological sciences at the University of East Anglia, specialising in ecology and conservation, and graduated in 1975. "I went back to Liverpool in search of casual work and a Mr Wilson at the employment exchange suggested I become a conservation ranger. Neither of us really knew what it involved. I was part of a group sent to the Lake District National Park to learn dry-stone walling, forestry and the like, but when the organisers noticed I had a degree in conservation they set me to work at the Nature Conservancy Council [NCC]."

The remit of this government agency was to designate and manage national nature reserves and Richard was dispatched to survey the Duddon Valley. It was his first detailed study of a peatland and it proved to be an extraordinarily rich example. "It was tremendous – in fact it is now classified as a Special Area of Conservation – and turned me into the NCC peat expert for northwest England."

As an accidental specialist in an emerging field, Richard came to the attention of NCC head office and, somewhat to his surprise, found himself walking to work at its London office past the crowds of punks who congregated on the King's Road in Chelsea. "I'd always sworn I would never live in London, but I loved it. I saw the dawn of punk rock but I also spent wet weeks analysing remote Scottish peat bogs a hard day's hike from the nearest road. Alternating between these two worlds made for a potent mix."

Above all, Richard was stimulated by the rapid rate of peatland destruction. Draining peat bogs for agricultural use began with the 18th-century Agrarian Revolution but accelerated after the Second World War, when food production became an overriding priority, and reached its peak in the early 1980s with a Forestry Grant Scheme of tax breaks for investors planting trees on cheap land. "The cheapest land has always been peat bogs, and they were cleared at an alarming rate to make way for conifer saplings that sometimes didn't even survive. At times we literally ran ahead of the bulldozers to survey a site before it was destroyed."

There are peatlands in every country in the world, and at that time many were threatened by harvesting and land grabbing. "Peatlands are the Cinderella habitat – unnoticed and undervalued – but they do so much for us. Just the top 30cm of a hectare of peatland can contain as much carbon as a hectare of rainforest, and a typical peat bog is three to ten metres deep. It's Nature's ultimate carbon-capture system."

PEATLANDS ARE THE CINDERELLA HABITAT – UNNOTICED AND UNDERVALUED – BUT THEY DO SO MUCH FOR US

Richard joined a global community of scientists working to raise awareness of the issue and in 1984 they formed the International Mire Conservation Group. As chair, he led the group to a series of successes over the next 16 years, including lobbying the UK government to bring an end to the Forestry Grant Scheme in 1988. He is now head of environmental and conservation research at the University of East London and involved with a range of environmental bodies and scientific research groups.

"We still have big issues to address, including the reluctance of the horticultural industry to explore peat alternatives and the possibilities of paludiculture [wet agriculture], but we will get there. Draining land for farming already costs billions. Water levels are rising and flood events becoming more frequent. Do we put our resources into bigger walls, stronger pumps and, ultimately, disaster relief, or do we plan for a more sustainable future?"

This month Richard will make the case for peat at the COP26 climate change conference in Glasgow. "I'm concerned that the current government isn't fully committed to our cause, but I still feel optimistic about the future. There are peat fields in Japan that have formed over 200,000 years of climate change. Working in this field, you develop a 'peat' state of mind, which is always long-term. I think in the long-term, we – and the peatlands – are going to be okay." ⊐

USEFUL INFORMATION

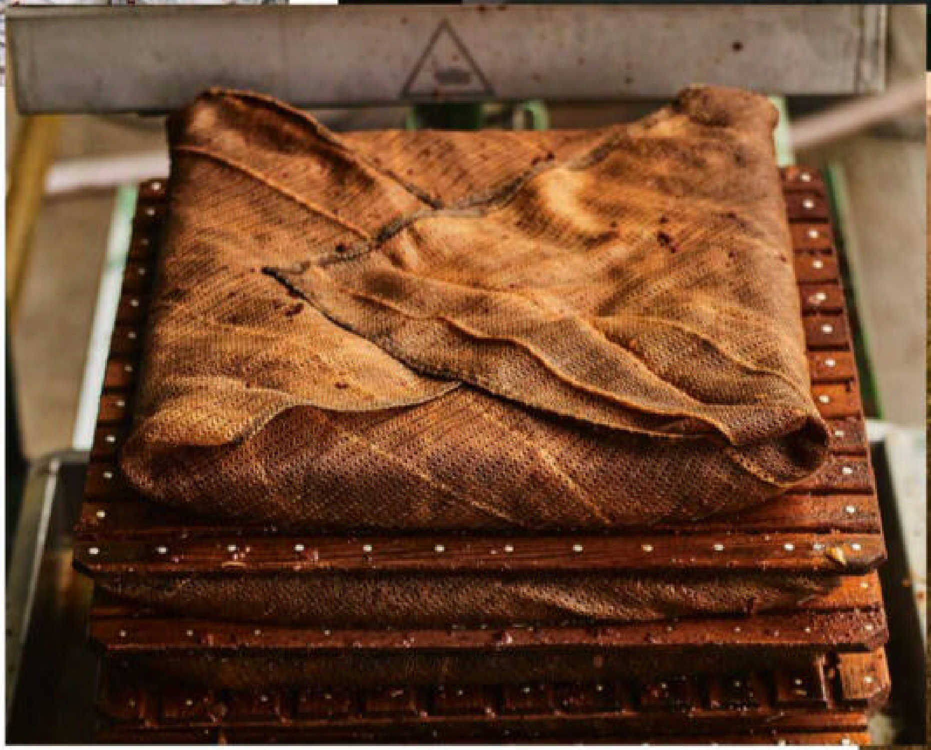
Find out more about the Virtual Peatland Pavilion that Richard is running at COP26 at **iucn-uk-peatlandprogramme.org**

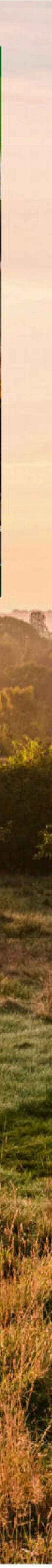
VINTAGE GOLD

On their Somerset farm, Sam and Beccy Leach are rejuvenating the tradition of artisan cider making

WORDS **LIA LEENDERTZ** PHOTOGRAPHS **ANDREW MONTGOMERY**

Sam and Beccy Leach harvesting apples at their orchard in Somerset. Cider apples are left to fall to the ground and then collected up, which ensures they are able to reach ripeness and that their flavours fully develop.





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After picking, the apples are washed and sorted by hand. Any that are rotten or insect damaged are rejected and composted.

The apples are milled and sometimes left overnight for the tannins to reduce, then are packed into a cloth, which will be a part of a stack.

A 'cheese' ready for pressing, comprising a number of cloths stacked with racks between each.

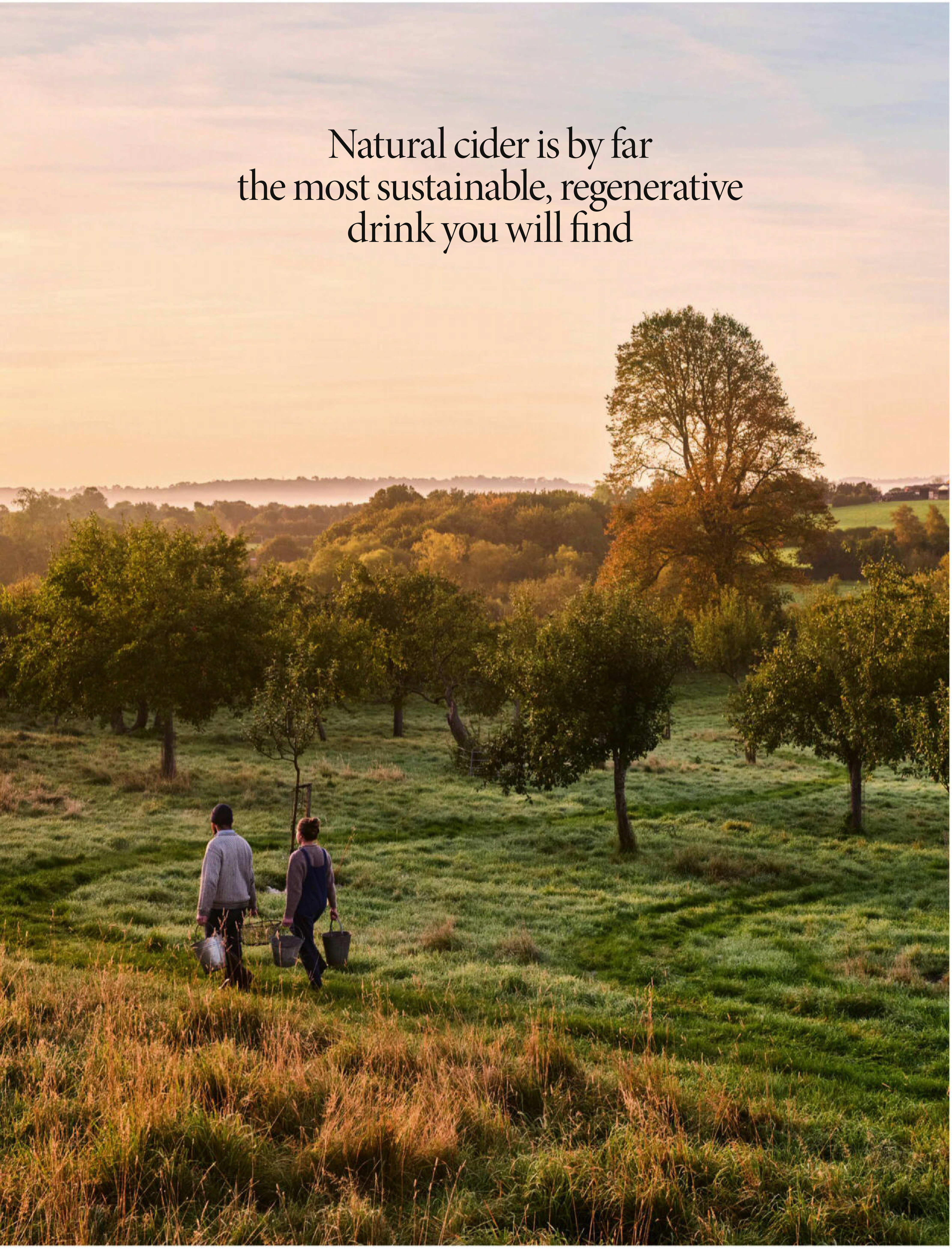
A young tree of cider apple *Malus domestica* 'Yarlington Mill'.

Facing page
Many of the old cider orchards of Somerset are falling into disuse through changing cider manufacturing processes and lack of investment. Sam and Beccy are playing their part in rejuvenating this landscape and its old farming methods.

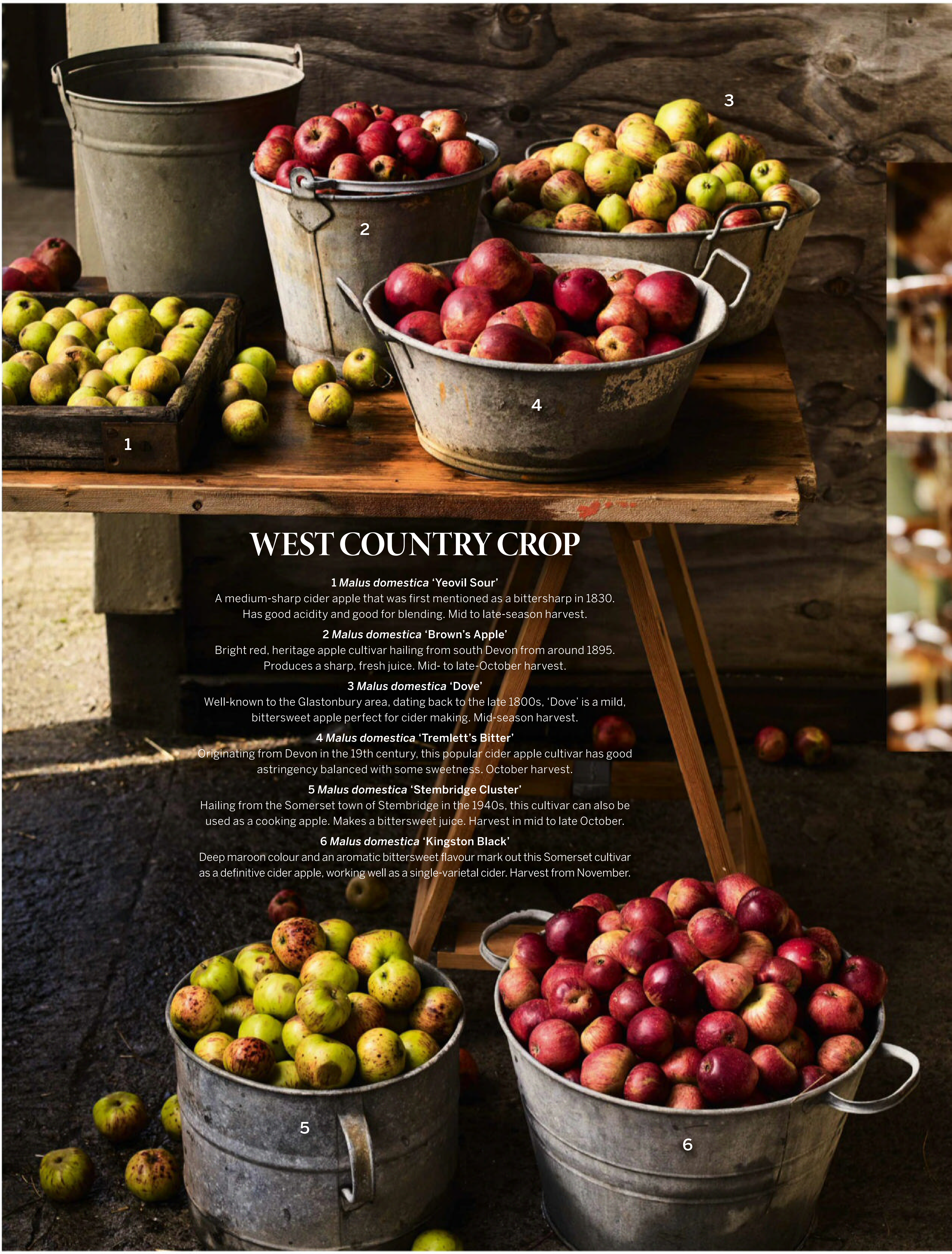
Sam and Beccy Leach's route into cider making came via wine. Sam trained as a chef, and worked at establishments including 40 Maltby Street and St John in London, and on moving to Bristol they paired up to open and run the hugely loved Birch in south Bristol. They became increasingly interested in serving natural wines: wine made using simple or traditional methods. "For holidays we would take a tent and visit our favourite natural wine producers. It struck me as a really nice life," says Sam. One of the Italian producers had no land of his own and rented parcels of old neglected vines. "Something just clicked. If I had grown up in the Languedoc I would have wanted to make red wine and if I'd been born in Scotland I might have wanted to make Scotch. But I grew up in Somerset, surrounded by cider orchards. Here cider making is the logical thing to do." They started making cider from the apples in a friend's garden, found they loved it, and created Wilding Cider.

Cider apples are indeed perfectly suited to Somerset. They grow well on its clay soils and flower late, so missing late frosts, plus they are thick skinned and hard, which means they can be left to reach full ripeness and flavour and then fall naturally to the ground before being harvested. But old orchards are in decline. Many were planted up between the 1950s and 1960s to provide apples for the big factory cider makers, such as Thatchers, Taunton Cider and Coates Cider. Over time these big producers have changed their methods and often source apples and juice elsewhere, leaving the apple growers with little reason to invest in their maintenance and nowhere to sell their apples, instead leaving them to rot on the trees.

Wilding Cider now manages several old apple orchards in addition to its own orchard at Chew Magna. From autumn to Christmas the work is all in harvesting, juicing and making



Natural cider is by far
the most sustainable, regenerative
drink you will find



WEST COUNTRY CROP

1 *Malus domestica* 'Yeovil Sour'
A medium-sharp cider apple that was first mentioned as a bittersharp in 1830. Has good acidity and good for blending. Mid to late-season harvest.

2 *Malus domestica* 'Brown's Apple'
Bright red, heritage apple cultivar hailing from south Devon from around 1895. Produces a sharp, fresh juice. Mid- to late-October harvest.

3 *Malus domestica* 'Dove'
Well-known to the Glastonbury area, dating back to the late 1800s, 'Dove' is a mild, bittersweet apple perfect for cider making. Mid-season harvest.

4 *Malus domestica* 'Tremlett's Bitter'
Originating from Devon in the 19th century, this popular cider apple cultivar has good astringency balanced with some sweetness. October harvest.

5 *Malus domestica* 'Stembridge Cluster'
Hailing from the Somerset town of Stembridge in the 1940s, this cultivar can also be used as a cooking apple. Makes a bittersweet juice. Harvest in mid to late October.

6 *Malus domestica* 'Kingston Black'
Deep maroon colour and an aromatic bittersweet flavour mark out this Somerset cultivar as a definitive cider apple, working well as a single-varietal cider. Harvest from November.

2020
KEEVED PERRY
10—907

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Juice running from the cheeses of milled apples in the press.

Fresh juice is poured into a collection tank and then left open for fermentation. Sam and Beccy do not add yeast and instead allow wild yeasts from the air to begin the fermentation process.

One of Wilding's barrels of keeved perry. Keeving is a process widely used in France by the producers of *cidre bouché*. It produces a naturally sweet cider full of flavour and here is used by Sam and Beccy for a perry, which they produce alongside their cider.

All of Wilding's ciders and perries are matured for at least a year before they are bottled.

▷ cider, but for the rest of the winter they undertake renovation pruning and a programme of 'top working': grafting their chosen cultivars on to old trees. The big cider makers lean strongly towards 'bittersweets' (apples with low acid and high tannin) and Sam is trying to shift the balance of cultivars towards those he finds more useful for natural cider making, following bio-dynamic principles. "We don't add anything to our juice. It is fermented by wild yeasts and we don't pasteurise, filter or refine, and that means that the acidity needs to be just right." Sam has found that 'bittersharps' (high acid and high tannin) create the right acidity and the most interesting flavours, and has top worked well-known bittersharp cultivars such as 'Kingston Black' and 'Stoke Red' on to the trees at their home farm, as well as local and more obscure cultivars such as 'Gin', 'Backwell Red' and 'Court Wick'.

Beccy has begun to bring sheep in to graze beneath the trees in the summer, part of a determination to farm sustainably. "The sheep keep the grass the perfect length and trample it to create a cushion for the apples to land on, and the grass feeds the sheep; a good, productive system. Cider apple farming can be genuinely regenerative. The trees grow for 100 years, with all of that carbon locked away throughout. There are no inputs and it is wonderful for wildlife. Natural cider is by far the most sustainable, regenerative drink you will find." They are delighted to have found a way to combine the nurturing of this historic landscape with the creation of such a special product. "What we are doing is a part of the landscape here. Within living memory orchards were thriving, but they almost died, along with the skills around them. We are just in time to save the remnants." □

USEFUL INFORMATION

Address Wilding Orchard, Westfield Farm, Limeburn Hill, Chew Magna, Somerset BS40 8QW. **Web** wildingcider.co.uk **Open** Sam and Beccy sell cider and other farm produce at the farm gate every second Saturday from April to September.

PRIZED POSSESSIONS

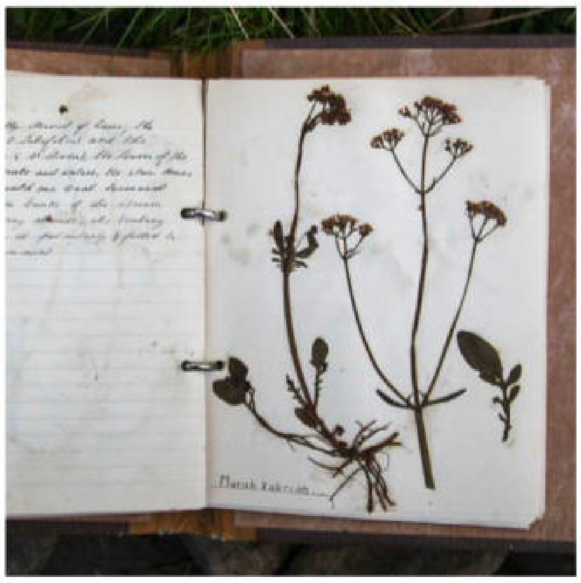
Our gardening lives extend beyond mere physical activity and creative output to encompass precious memories and cherished relationships. We asked five experts with backgrounds in design, botany and garden writing to name a favourite botanical object. From a poem created from beech leaves to an old wooden plant press, their choices reveal how much our horticultural experiences enrich our lives

Sarah Price

Garden designer
Herbarium

My cousin thoughtfully passed on this detailed botanical study made by her mother, Peggy Jonathan, while she was training to be a biology teacher. It's a scientific report on bog plants within varied damp habitats – meadow, upland, canal-side and wooded vale – which, despite the systematic, ecological language, is deeply moving. Pressed within the browning pages of this modest, loose-leaf, ring-bound book are plants picked by my great-aunt and grandmother as young women nearly 100 years ago in the marshes, moors and hedgerows that I know and love around my home today.

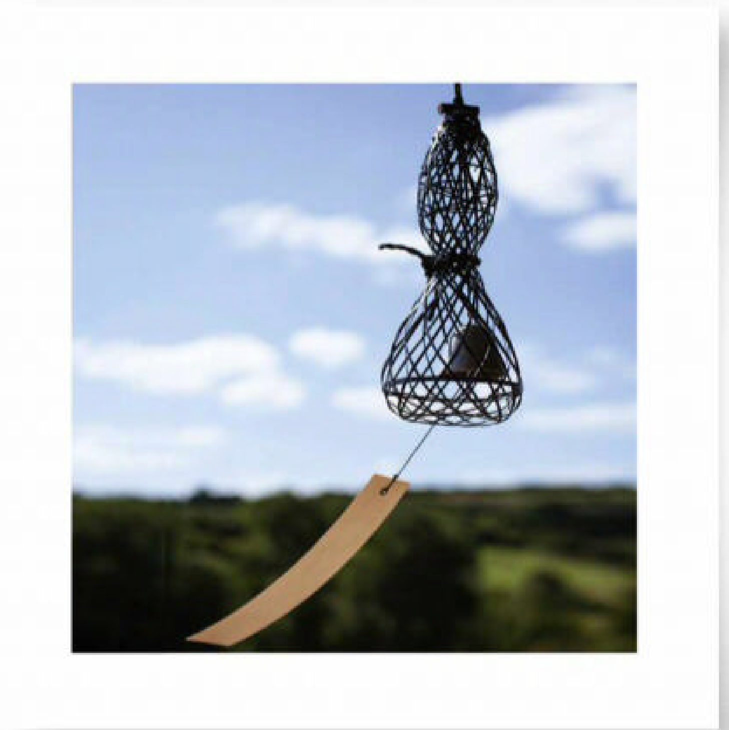
In 1931, the fields once known as the Llanwenarth boggy meadows were covered with scatterings of *Orchis mascula*, the early purple orchid, and the sugary-pink, fringed flowers of ragged robin (*Lychnis flos-cuculi*). Now there are none. The meadows have since been efficiently drained and intensively grazed. Marsh marigold (*Caltha palustris*), *Valeriana officinalis* and lady's smock (*Cardamine pratensis*) still linger, cosseted in outlying ditches – remnant clumps that act as a reminder of the vast spectacle of yellow, lilac and white that would have created a colour wash across the meadows.



A stark record of fragility, of how easily ecological balance can be tipped, it is also a tribute to a slower time, of lost local landmarks such as Dead Man's Pool, unmarked on today's maps, and mountain springs such as St Jacob's Well, containing algae, liverworts, ferns and rushes.

It's a record of a specific moment in time, an intimate study that has gifted me with new eyes. Familiar views are richer with resonances of past colour and hints of 'what might have been'.

IT'S A RECORD OF A SPECIFIC MOMENT IN TIME, AN INTIMATE STUDY THAT HAS GIFTED ME WITH NEW EYES



MY MOST-TREASURED OBJECT MARKS MY RELATIONSHIP WITH JAPAN AND WITH MY GOOD FRIEND MIDORI SHINTANI

Dan Pearson

Landscape designer
Hyotan furin

I prefer plants to provide the focal points in the garden, but I do own a handful of objects that serve as garden ornaments. Twisted wood, stones from various travels, and an old copper, inherited from my parents and holding a waterlily, all tell of histories, but my most treasured object marks my relationship with Japan and with my good friend Midori Shintani, who gave me this furin when she came one winter to visit.

Midori is head gardener at the Tokachi Millennium Forest in Hokkaido, where, more than 20 years ago, I was invited to create a garden. During the garden's evolution, Midori and I travelled to take in the culture of Japan, its gardens and landscapes, art and architecture, food and crafts, and, in this instance, its very particular sounds.

Furin wind chimes are hung to capture the summer breeze and 'call the coolness'. Sure enough, a hot wind caught in the chime instantly makes you aware of the air on your skin, providing relief from the summer heat. Furins might be made from glass, finest iron or even charcoal so that the chime is delicate and light. A paper taper catches the wind and activates it. Hung at the beginning of the hot season, furins are taken down as soon as autumn cools the air.

Beautifully packaged, so the unwrapping is as much a part of the pleasure of receiving, this black wicker furin was handcrafted at Kohchosai Kosuga (en.kohchosai.co.jp), a bamboo craft workshop founded in 1898 in Nihonbashi, Tokyo. This model is no longer in production due to the Japanese concept of *ichigo ichie* ('one time, one meeting') in which the unrepeatable moment or experience is highly treasured.

The shape of the fine, black wicker frame references the Japanese hyotan (bottle gourds), believed to be auspicious and widely used as charms to ward off evil. The wide, open shape is a symbol of prosperity. The bell itself is Nambu ironware, which refers to the traditional metalworking technique of Iwate province, and has a gentle, tinkling sound. When the weather warms, we hang it under the cover of our open barn where, in the heat of summer, it unexpectedly transports you somewhere else – to a place where you pine for the cool.

Mary Keen

Garden designer

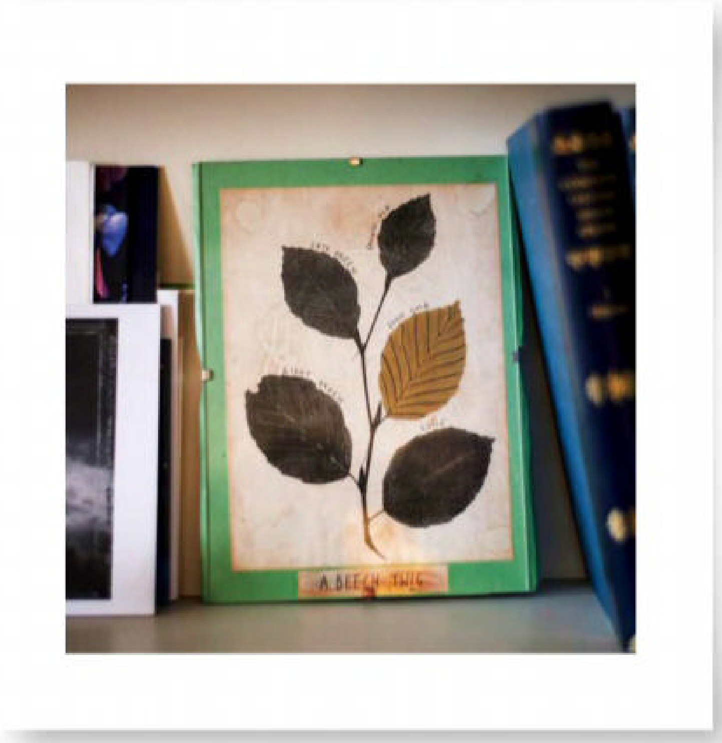
Daughter's poem – 'A Beech Twig'

My daughter, Alice Oswald, made this as a Christmas present long ago. I can't remember exactly when she did it, and the beech leaves, which came from the little wood we used to own, are very faded now. I think she was interested in concrete poetry after visiting the poet Ian Hamilton Finlay at his garden Little Sparta. Years later, we went to see the garden together and I loved it.

I like the way the poem pins down the five stages of a leaf's life. I might have used 'bright' to describe the first green, but 'light' is a much better word. It makes me think of how we used to walk slowly through the wood in spring, with the bluebells coming out, and sunlight strained through the leaves of the trees.

Homemade presents are lovely and always a reminder of the maker. Another daughter, Laura, gave me a cyanotype of a leaf with a Japanese haiku about cherry blossom on the back. I might have chosen that, or a pressed frond of the soft shield fern 'Pulcherrimum Bevis', which Magdalen Jebb, of fabric and wallpaper firm Lewis & Wood, used as a source for a special linen she designed for me.

Alice's picture is propped between books in the room where I sit in the evening. Propping small pictures in front of bookshelves, or in any spaces, rather than hanging them, is something I often do. 'A Beech Twig' shares the shelves with other keepsakes – a couple of Tessa Traeger photographs, some drawings done by friends, stones collected from beaches, or cards too original to bin.



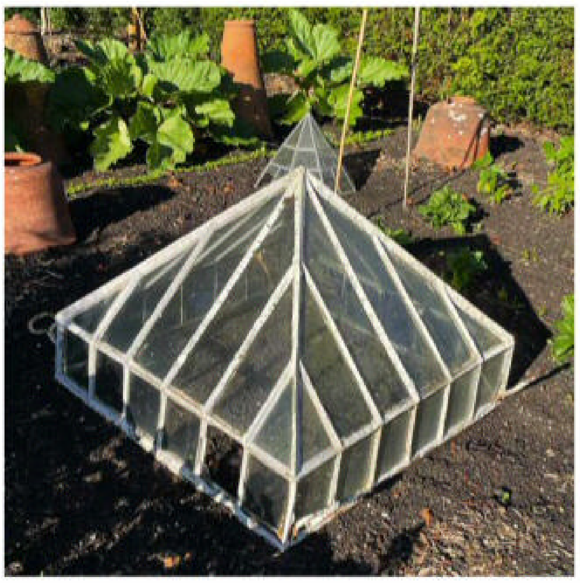
A BEECH TWIG
BY ALICE OSWALD

LIGHT GREEN
LATE GREEN
GROWN OLD
GONE GOLD
GONE

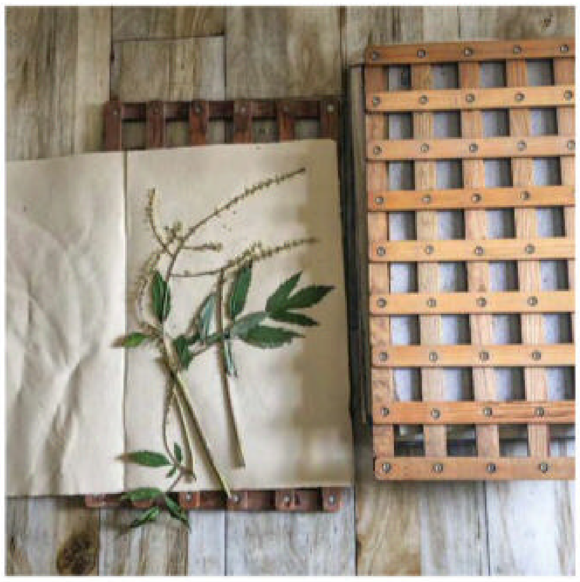
Isabel Bannerman

Garden designer and writer
Cloche

My husband Julian chose this cast iron cloche as a garden 'object of virtue'. It's larger than any other ever made, at a metre square and 800mm to the peak. Like a tortoise, he has borne this glass carapace around our gardens for over 30 years. I cannot move it. But, if you have two strong people handy, it is useful to pop over a tender plant in tenuous temperatures. It is a handsome object, and makes our rather paltry vegetable garden look like it means business. Late 19th-century, it was clearly devised in the time of ample labour, possibly for something very specific – giant 'Romanesco' broccoli for showing, perhaps? This overgrown terrarium, or tiny greenhouse, turned up at Walcot Reclamation, Bath, in 1990 – heady days when reclamation yards and antiques shops groaned with goodies. It was not cheap. I remember blanching at the price, but Julian did have to have it. Every time we moved house, we tried to sell it. But, as everyone can see, it requires a heft uncommon. It's also cumbersome and easily broken; it has been driven into by a tractor, and once fell off the back of a pick-up when going to be mended. Always, it is a toe-stubbing finger-crusher. But Mr B, he really loves this thing – this king of the cloches, the vegetable VIP.



ALWAYS, IT IS A TOE-STUBBING FINGER-CRUSHER. BUT MR B, HE REALLY LOVES THIS THING – THIS KING OF THE CLOCHES, THE VEGETABLE VIP



IT IS PRECIOUS TO ME, AS PRESSES LIKE THIS ARE NO LONGER MADE IN WOOD

Jamie Compton

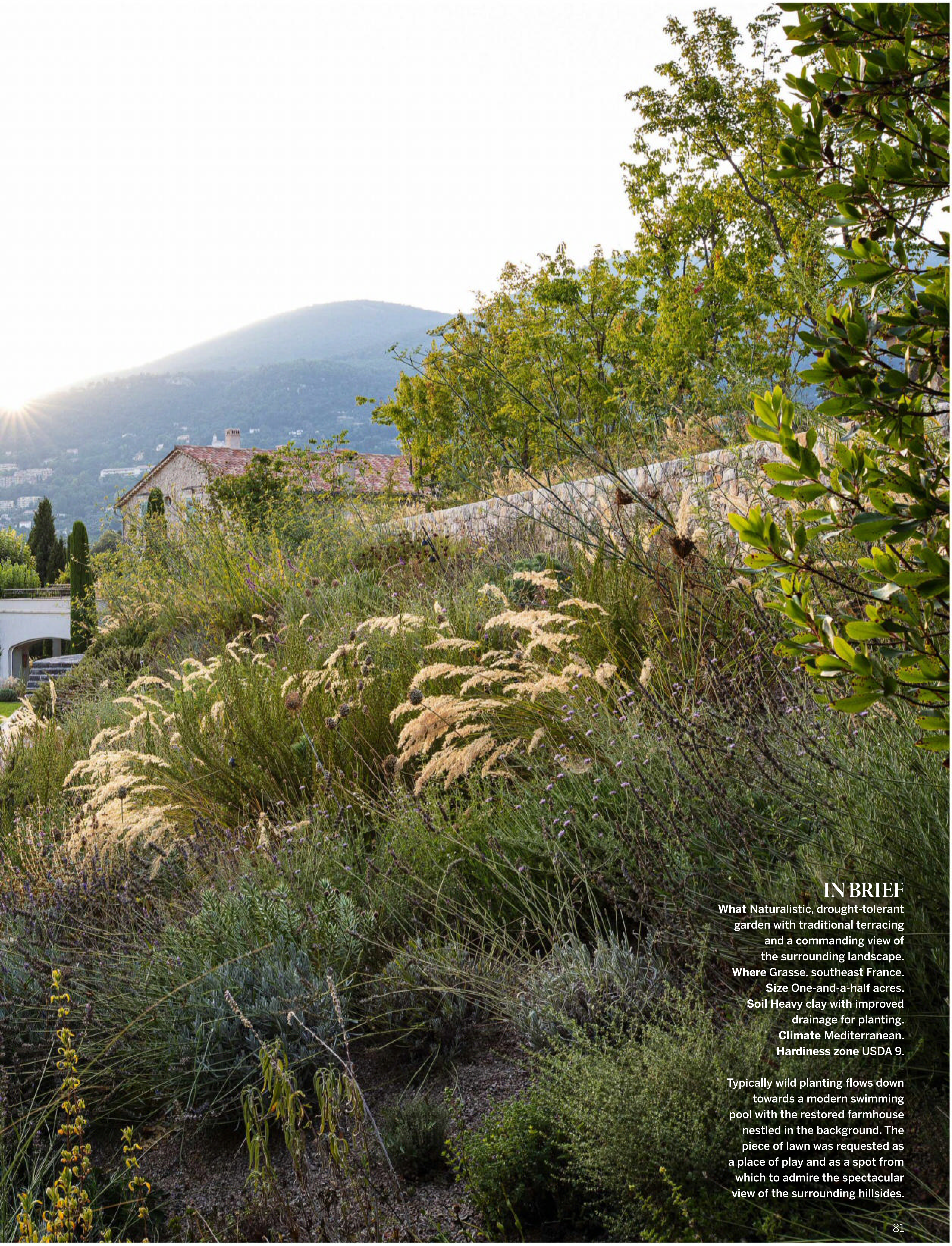
Botanist
Old wooden plant press

This has travelled with me to several places around the world, in particular to China where I collected many specimens for my PhD. I acquired it from a colleague at the University of Reading, a bryologist (moss botanist) who was leaving for South Africa. He said that it was too bulky for his purposes and he had no further need of it. It is precious to me, as presses like this are no longer made in wood. The new ones are usually made of wire mesh and look far less attractive. The drying paper is important as it has to be thick for two reasons – firstly to preserve the outline of the plant being pressed and secondly to absorb as much of the water within the plant as possible, to prevent fungal or bacterial infection setting in. Once dried, the plant can be placed in slimmer paper and eventually in thin sheets of paper called flimsies. It is then ready to be mounted on a herbarium sheet and placed in a freezer to kill off any potential bugs.

BALANCING ACT

Taking inspiration from the landscape and incorporating ideas of biodiversity and sustainability, designer James Basson has applied a light touch to a naturalistic garden in southeast France, fit for a harsh Mediterranean climate

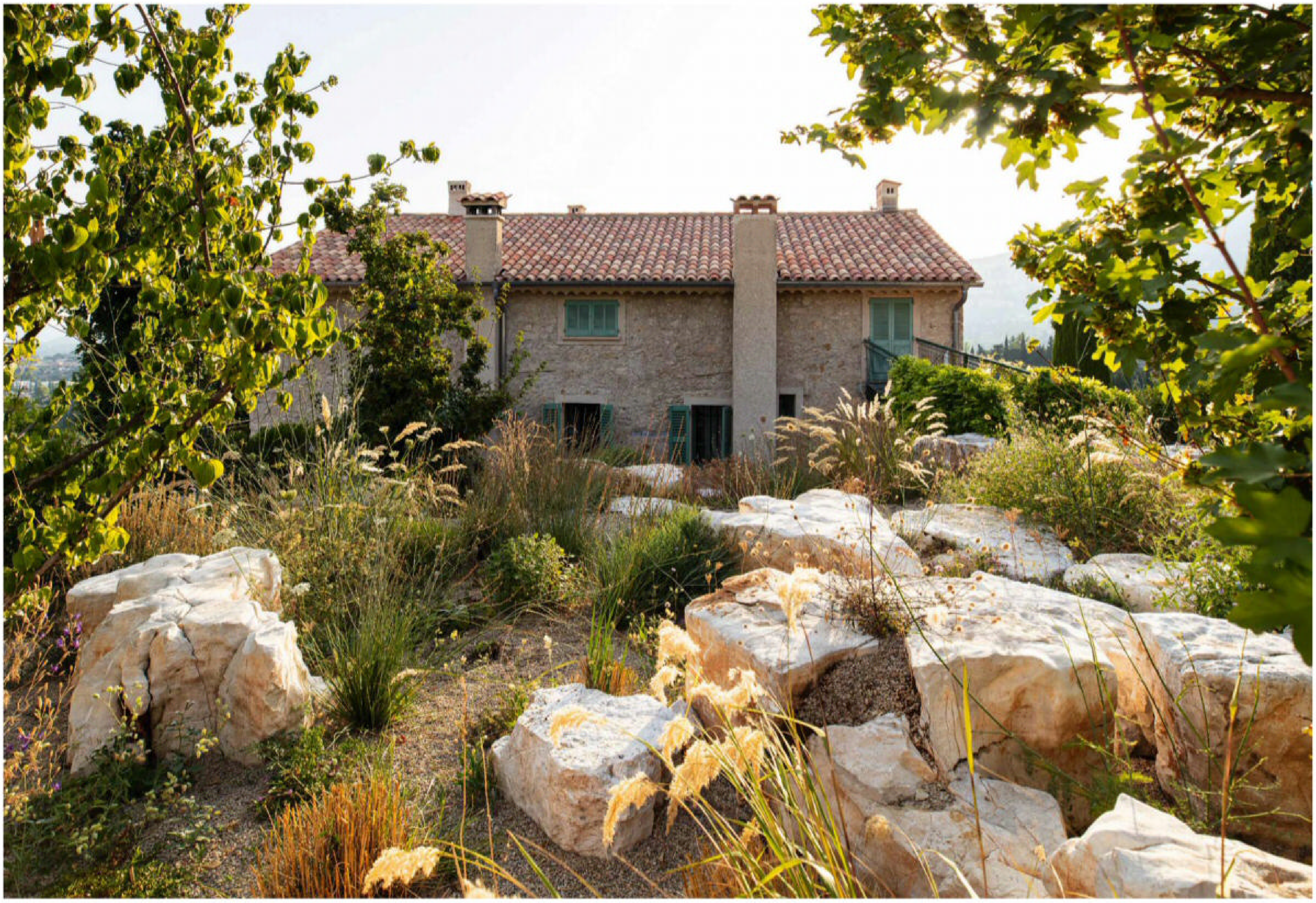
WORDS **JONNY BRUCE** PHOTOGRAPHS **CLAIRE TAKACS**



IN BRIEF

What Naturalistic, drought-tolerant garden with traditional terracing and a commanding view of the surrounding landscape.
Where Grasse, southeast France.
Size One-and-a-half acres.
Soil Heavy clay with improved drainage for planting.
Climate Mediterranean.
Hardiness zone USDA 9.

Typically wild planting flows down towards a modern swimming pool with the restored farmhouse nestled in the background. The piece of lawn was requested as a place of play and as a spot from which to admire the spectacular view of the surrounding hillsides.



In the 20 or so years since James and Helen Basson founded Scape Design they have grown into the landscape of southern France, carving a niche for themselves as desirable creators of sensitive and sustainable design. It was this reputation that in 2016 led to their being commissioned to develop a one-and-a-half-acre garden within a seven-and-a-half-acre site on a hillside above Grasse. The main body of planting that flows through the garden's terraces is now in its fifth year, but rather than gaining a settled permanence, the community of plants remains in a state of flux. As James is keen to emphasise, "the key word is change".

Set against a restored, stone farmhouse, the sweeping terrace walls lend both movement and solidity to the sloping site. A few features such as the swimming pool and the large retaining wall had already been built, but it was necessary to trace new terraces into the hillside. Scape worked with the Gortina family from the nursery, Gaudissart and Fred Capponi of Grasse Jardins to re-establish those familiar lines that are so much a part of the visual vocabulary of the Alpes-Maritimes. While the plants bring fullness, it is the agronomics of the surrounding landscape that determine the garden's essential character.

Scape's approach to planting was once to create a series of matrices where plants are allocated in a set ratio to be rolled out across the site. Now their plantings have become more dynamic. As James explains: "It is really about installing a process rather than painting a picture." This has been the natural progression as they have learned to work with, rather than against, the harsh conditions of the Mediterranean, but it is also easy to read the influence of the great designer and philosopher Gilles Clément and in particular his concept of *le jardin en mouvement*.

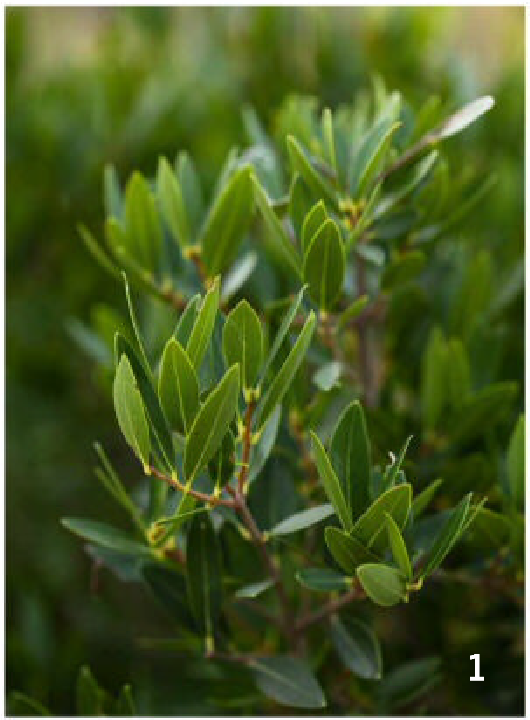
James admits that it was Clément who gave himself and a generation of designers "permission to think more freely about landscape and ecology". Simplistically, in *le jardin en mouvement*, the gardener steps lightly and allows plants to place themselves, shifting the pathways through natural processes of self-seeding and creeping growth. In this garden the planting has a loose, textural quality and even annual weeds such as *Hordeum jubatum* and *Daucus carota* are, while not actively encouraged, at least enjoyed. Scape leans ever more towards these free notions, but there is recognition of compromise. As James accepts, referencing the title of designer Thomas Church's 1955 book, "gardens are for people".

To continue turn to page 87 ▷

Above These large pieces of local stone bring the wild landscape right up to the house. James is keen to exploit the micro-climates that this type of landscaping creates, allowing different species to colonise between the stones.

Right Mature lime and olive trees punctuate the site with generous herbaceous plantings surrounding areas of lawn. Unfortunately, these lawns require irrigation, which has had a detrimental effect on this large olive tree in the foreground that resents the waterlogged clay.

While the plants bring fullness, it is the agronomics of the landscape that determine the garden's essential character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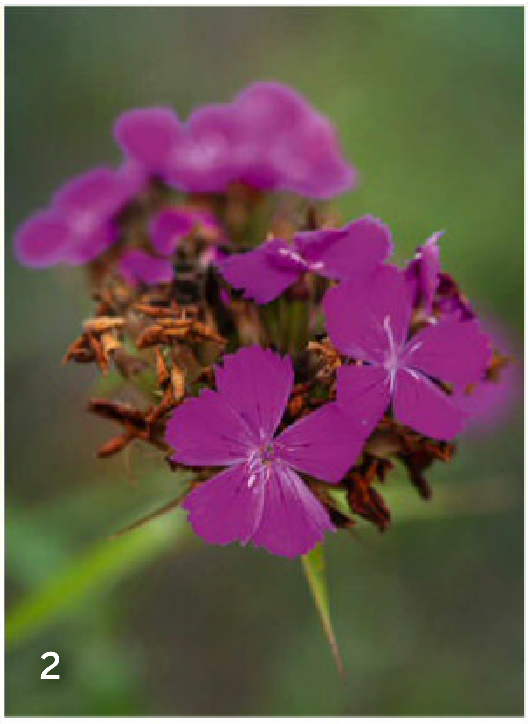
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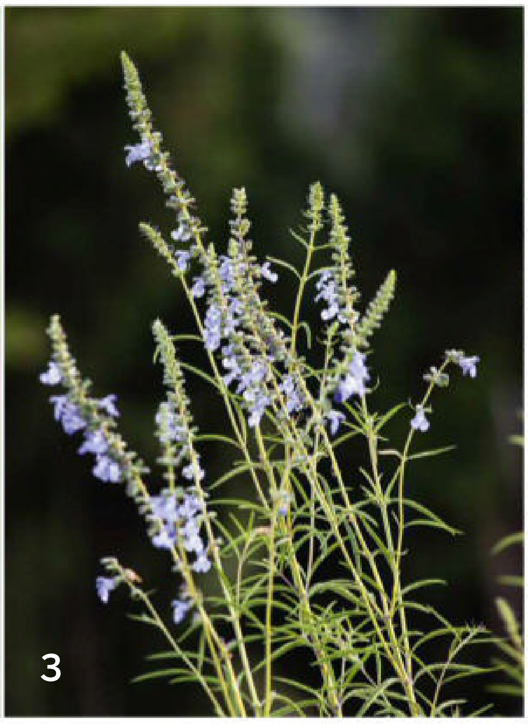
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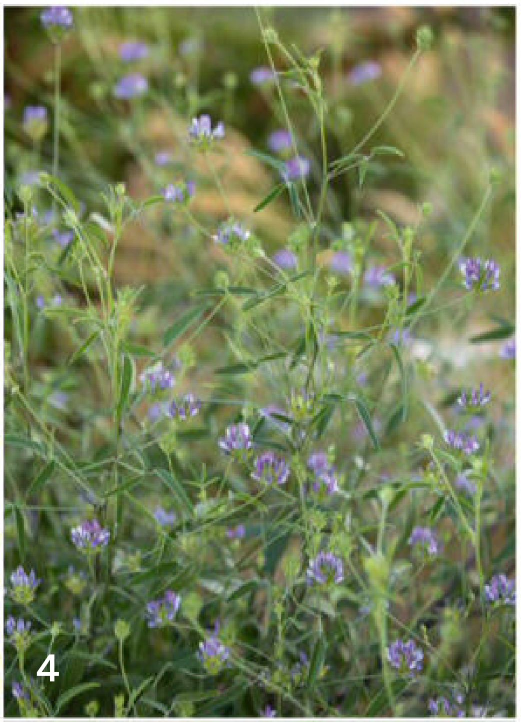
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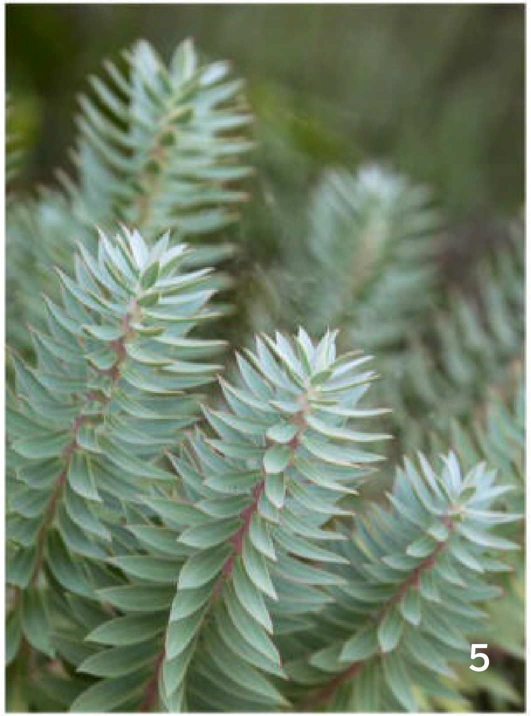
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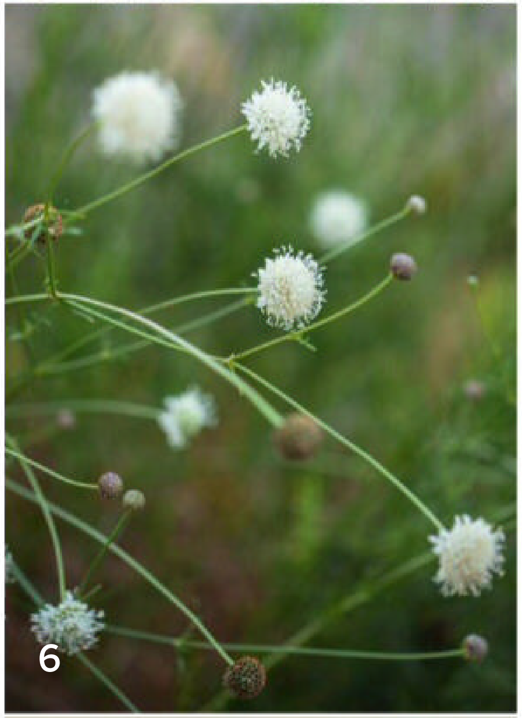
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24 KEY PLANTS

1 ***Phillyrea angustifolia*** Tough, evergreen shrub that needs plenty of light and resents winter wet. Responds well to being clipped. 3m. RHS H5[†].

2 ***Dianthus carthusianorum*** Star-like flowers are held on stiff stems above tussocks of grass-like, evergreen foliage and vary in colour from pale pink through to reddish magenta. Prefers a slightly chalky, well-drained soil in full sun. 50cm. RHS H7.

3 ***Salvia azurea*** Willowy but tough salvia with an upright habit. Sky-blue flowers emerge in mid to late summer and persist until the first frosts. Can tolerate some shade but prefers full sun. Drought tolerant. 1.2m. RHS H5, USDA 5a-9b.

4 ***Bituminaria bituminosa*** Drought-tolerant perennial with delicate, lavender-blue pea-like flowers on wiry stems in spring. The green-grey, evergreen foliage has a strong and distinctive smell of bitumen. Full sun. 30cm. RHS H3-4.

5 ***Euphorbia rigida*** Early flowering perennial spurge with dramatic, glaucous, whorled stems of spiky leaves. Acid-green flowers take on reddish hues later in the season. Needs good drainage and full sun. 60cm. AGM*. RHS H6, USDA 7a-10b.

6 ***Cephalaria leucantha*** Pale-yellow, almost white, pincushion flowers on wiry stems with attractive, dissected, grey-green foliage. The whole effect is one of pleasing lightness. Prefers full sun on poor, well-drained soil. Will self-seed. 1.6m. RHS H4.

7 ***Stipa calamagrostis*** Semi-evergreen, mound-forming grass with feathery plumes of flowers in June that quickly turn an attractive biscuit brown and persist through winter. Will become floppy if grown on too rich a soil or in shade. 1.2m. AGM. RHS H4.

8 ***Centranthus ruber* 'Albus'** White form of the usually red or pink valerian. Upright stems produce soft heads of white flowers from late spring into early summer. Prefers dry, stony or chalky soils. Will self-seed vigorously. 1m. RHS H5.

9 ***Foeniculum vulgare*** Stately, if short-lived, perennial. Strong, self-supporting stems are topped with yellow umbels, much loved by pollinators. Will self-seed to the point of nuisance, but few dry gardens should be without it. 2m. RHS H4, USDA 4a-9b.

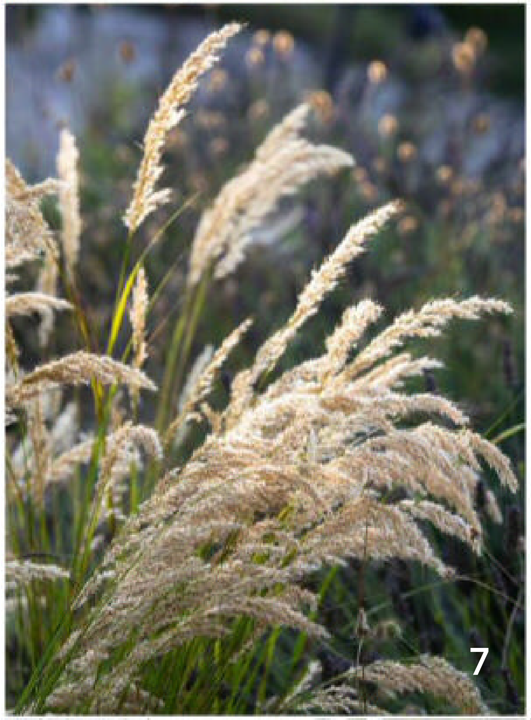
10 ***Euphorbia characias*** Iconic Mediterranean sub-shrub with felty, glaucous foliage and acid-green flowers in the early spring. The long-lasting inflorescences provide interest well into late summer. Very drought tolerant. Full sun. RHS H5.

11 ***Linaria vulgaris* 'Alba'** Masses of small, pure-white flowers with a yellow splotch at the mouth in midsummer. Best on poor soil in full sun. Will self-seed. RHS H4.

12 ***Lotus dorycnium*** Produces a mass of white pea-like flowers from May to July. Drought tolerant. Best on poor soil in full sun. 60cm. RHS H5.

*Holds an Award of Garden Merit from the Royal Horticultural Society. [†]Hardiness ratings given where available.

For more key plants turn to page 89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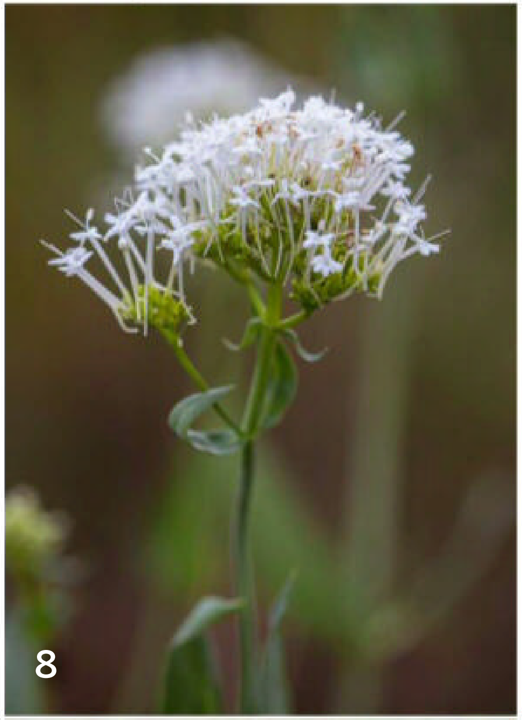
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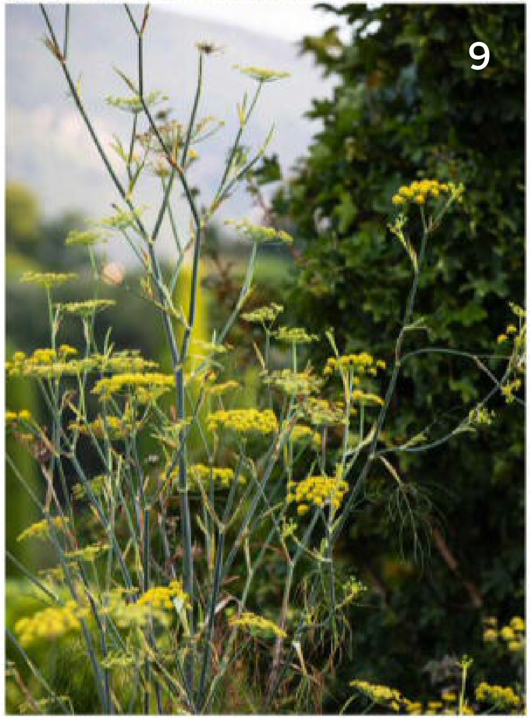
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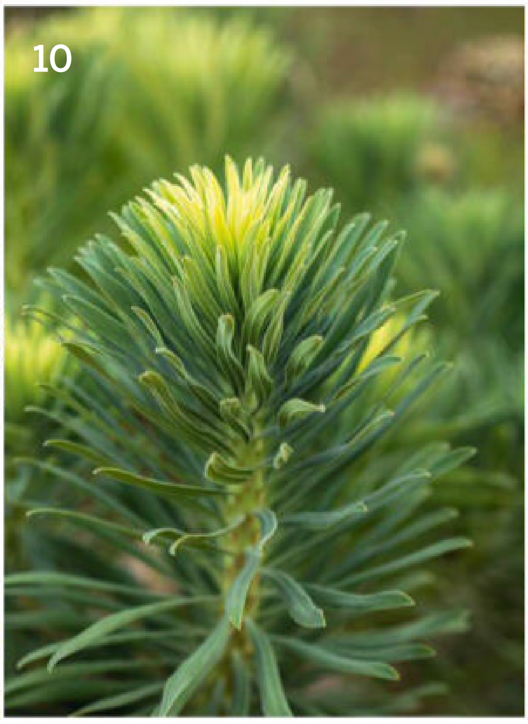
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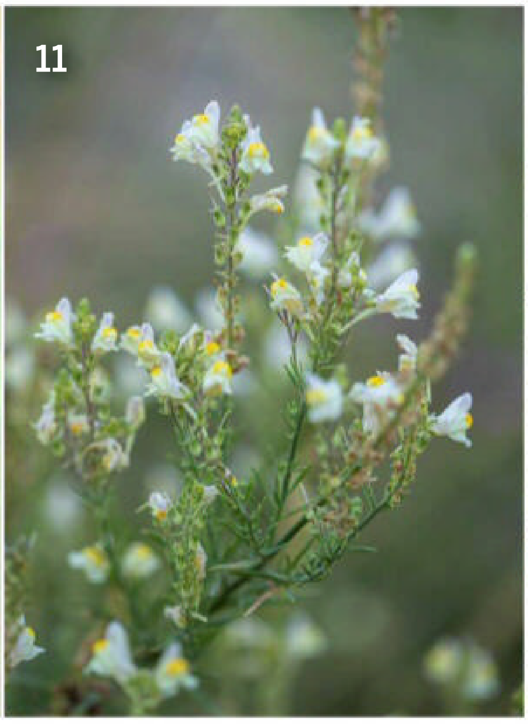
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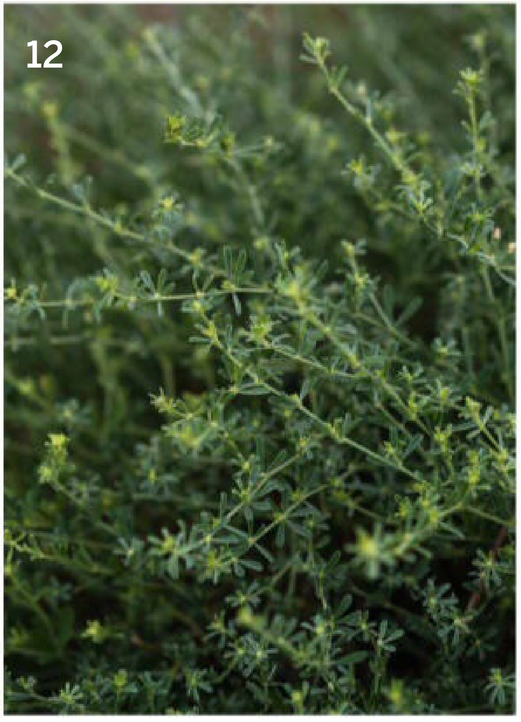
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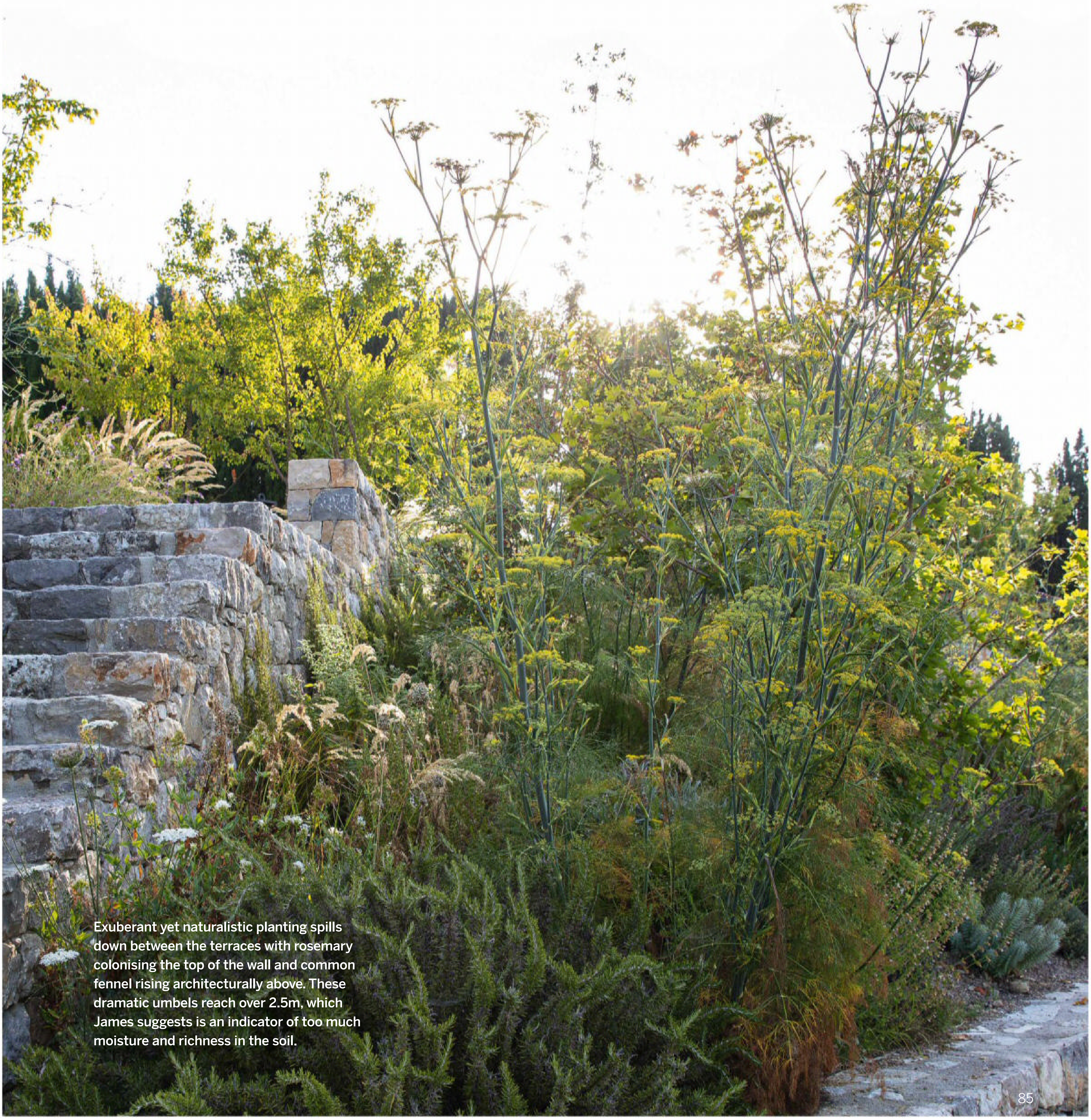
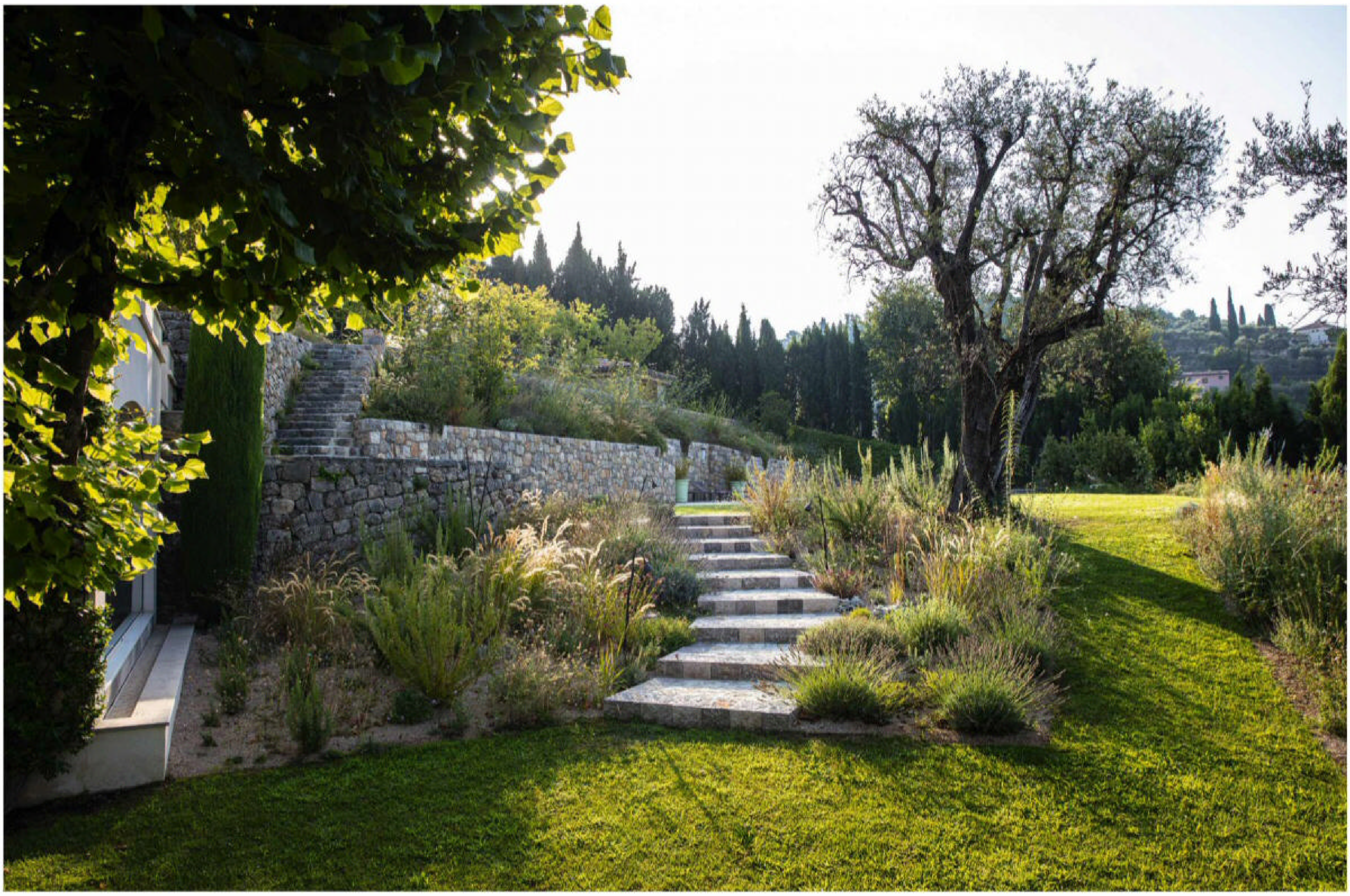
Plants are allowed to place themselves, shifting the pathways through natural processes of self-seeding and creeping growth



Exuberant yet naturalistic planting spills down between the terraces with rosemary colonising the top of the wall and common fennel rising architecturally above. These dramatic umbels reach over 2.5m, which James suggests is an indicator of too much moisture and richness in the soil.

The planting is really about installing a process rather than painting a picture



▷ In principle, Scape has a strict rule of not installing irrigation systems and adheres as much as possible to an autumn-planting window that allows plants to establish over the cooler months reducing their need for water through the summer. Despite Scape's success many clients struggle to accept this approach, with the voracious summers instilling a "fear factor". But, beyond the water waste, irrigation in such a hot climate is a false economy as it creates the perfect conditions for fungus, which ravages the humidity-resenting native species.

In this garden an obvious area of compromise are the irrigated areas of lush grass that surround the pool. While much enjoyed by the clients' family, this has had unforeseen consequences for the plantings on the slope below, which have grown too lush and subsequently plants have died off more quickly. Established olive and lime trees have also suffered as their roots have become waterlogged on the heavy clay soil. From year two it has been a constant process of editing, largely removing the overly successful, herbaceous elements to the current mix where soft plumes of *Stipa calamagrostis* rise above the many blue stars of *Eryngium planum* and soft clouds of *Calamintha nepeta*. A few cultivars have found their way into the planting, including *Salvia rosmarinus* 'Miss Jessop's Upright' providing deep-green verticals, and *Salvia azurea*, an unusual addition from the dry prairie of the US midwest, which softens the scene with willowy spires of the palest blue.

Drought-tolerant planting is often presented as zero maintenance, but this is misleading. If well conceived, these designs certainly require less attention than most, but they still need a hand on the tiller. A key to the success of this garden is the clients' investment in Scape's maintenance regime and the help of the artist gardener Vincent Schiva and garden manager Ale O'Neill.

Most of the plants in the garden are native and therefore well adapted to the extreme summer drought. They have excellent sustainable credentials with over 80 per cent being sourced from the small, organic Italian nursery, Vivaio Ciancavaré, and the rest from Montpelier-based master growers, Olivier and Clara Filippi, who have done much to promote sustainable planting design. James, who describes Olivier as a mentor, has always tried to adhere to his advice to "walk the desert" – not just in the literal sense to plant only drought-tolerant species, but also to be steadfast in his environmentalist principles. ■

USEFUL INFORMATION

Find out more about Scape Design's work at **scapedesign.com/en**

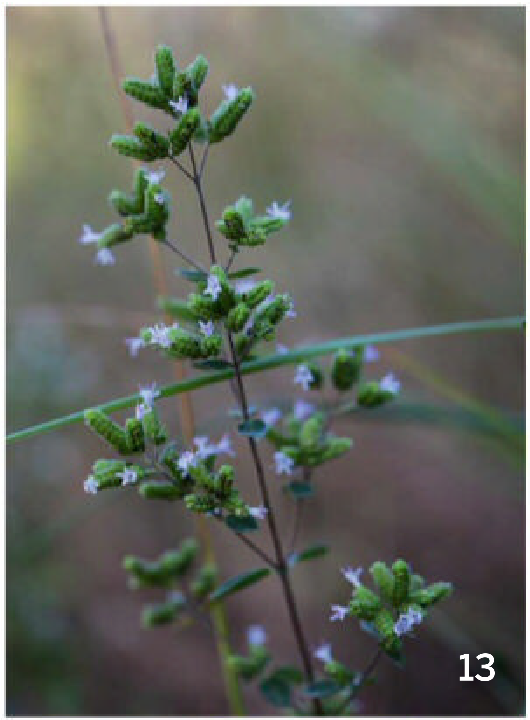
Above Most trees within the garden are native Mediterranean species, but nearer the house, lines of the Chinese *Acer buergerianum* have been used to create more formality. Sometimes called the trident maple, this tree has glossy, green leaves and develops a rich, autumn colour.

Left above The large retaining wall and the pool pre-existed, but Scape developed the upper terraces and the soft landscaping. Here the seedheads of *Eryngium planum* contrast effectively with the soft plumes of *Stipa calamagrostis* catching the evening sun.

Left below The flowing lines of stonework run like ribbons through the garden and across the agrarian landscape. James was particularly pleased with the construction quality of the walls, which were built by local company Grasse Jardins. The paths are discreetly lit with bespoke lighting by Jean-Philippe Weimar, a long-time collaborator with Scape Design.

Multi-stemmed *Acer buergerianum* create a sense of formal continuity on the upper terraces near the house, in contrast to the wilder, native herbaceous planting. Using mature specimen trees provides instant impact, but they require extra care and need to be watered regularly by hand for three to four years before they are properly established.

> Rather than gaining a settled permanence, the community of plants remains in a state of flux; the key word is change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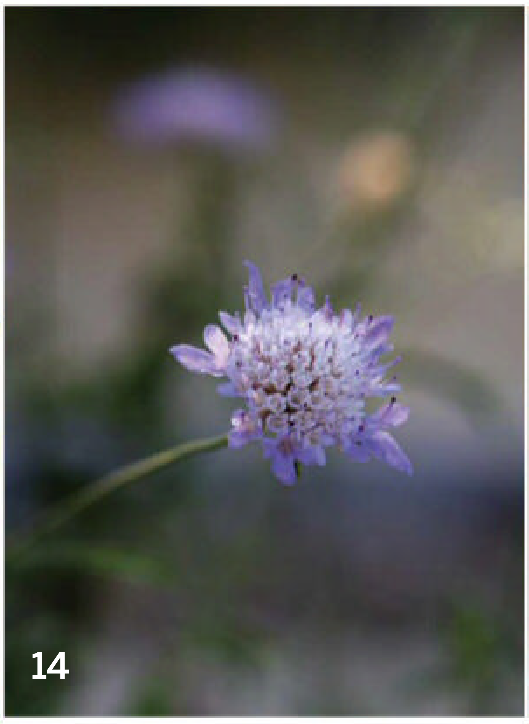
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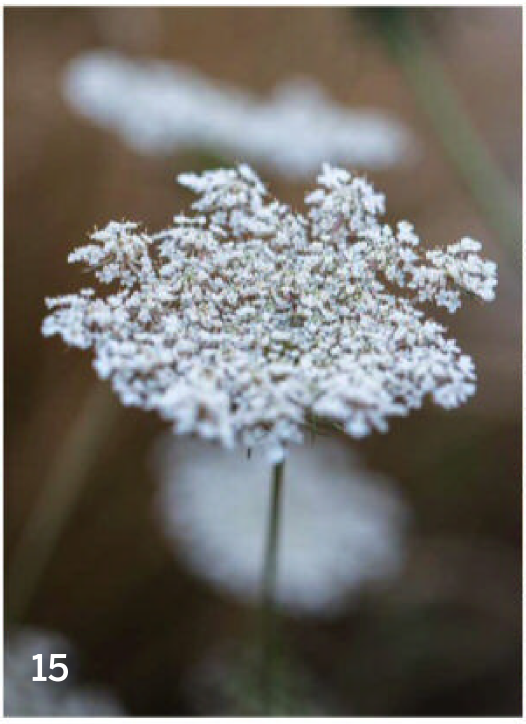
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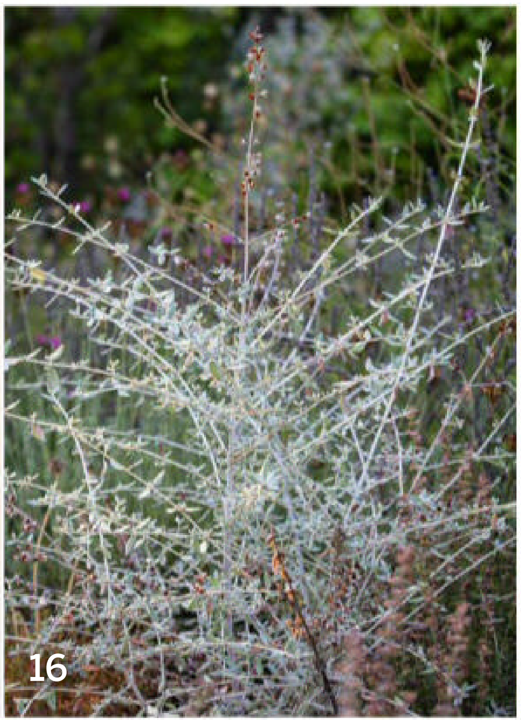
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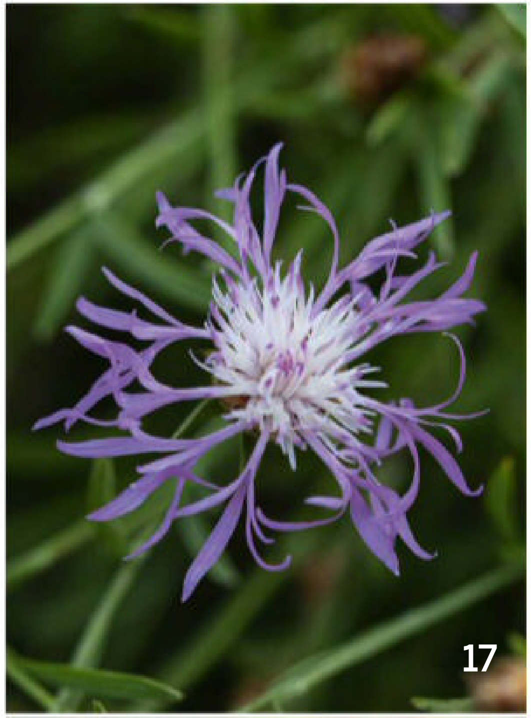
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24 KEY PLANTS CONTINUED

13 *Origanum vulgare* 'Roseum' Useful marjoram with attractive mounds of evergreen foliage. Flowers July to September. Full sun and dry soil. 50cm. RHS H5.

14 *Scabiosa atropurpurea* Delicate, short-lived scabious with pale-purple pincushion flowers that rise above low rosettes of dissected foliage. 1m. RHS H4.

15 *Daucus carota* The wild carrot, with attractive, white umbels, appears where it wishes and mixes effortlessly with loose, naturalistic planting. Full sun to part shade on any soil, but will self-seed aggressively in light or gravel soils. 60cm. RHS H7.

16 *Teucrium fruticans* Evergreen shrub with small, light-green leaves covered in silver hairs and populated by purple-blue, salvia-like flowers in early to midsummer. Short-lived on rich soils. Does best in full sun. 1.5m. RHS H3, USDA 8a-10b.

17 *Centaurea jacea* subsp. *gaudinii* This rare, perennial cornflower produces large, pale-lavender or lilac flowers above silvery foliage throughout summer. Prefers a sunny position in well-drained soil. RHS H7.

18 *Salvia rosmarinus* 'Miss Jessopp's Upright' Useful, compact rosemary with a dramatic, upright habit. Light-blue flowers in spring and early summer above aromatic, dark-green foliage on a substantial woody structure. AGM. 1.5m. RHS H4.

19 *Lavandula* x *intermedia* Large, vigorous, hybrid lavender between *L. angustifolia* and *L. latifolia*. Classic, purple, scented flowers above silvery-green, aromatic foliage. Short-lived on rich soil. Needs excellent drainage and full sun. 1.2m. RHS H5.

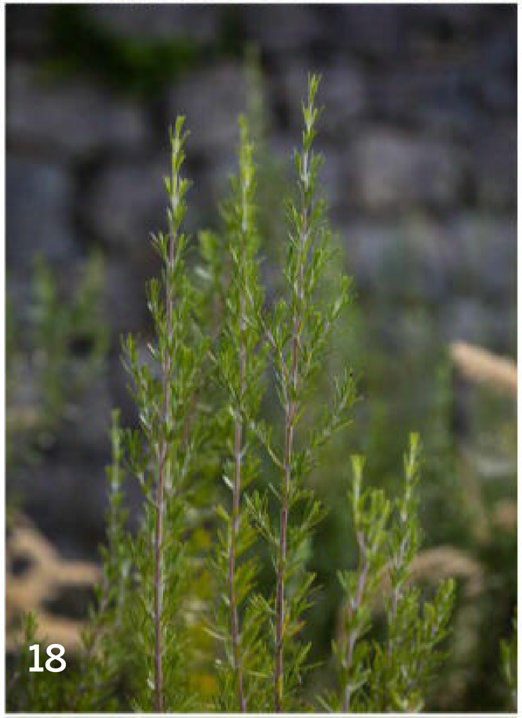
20 *Euphorbia spinosa* Diminutive spurge that makes an attractive, evergreen mound of glaucous foliage with stems covered in small spines. Produces masses of limey flowers in late spring that soften to yellow as they age into midsummer. Can be clipped after flowering. Needs excellent drainage and full sun. 40cm. RHS H4.

21 *Satureja montana* A small sub-shrub with white to pale-lavender flowers that appear in mid to late summer and small, aromatic leaves. Prefers full sun but will tolerate partial shade. Hardy but relatively short-lived. 30cm. RHS H5, USDA 5a-8b.

22 *Hordeum jubatum* Short-lived perennial grass. A North American native now naturalised in many parts of the world. Another wild plant that has introduced itself into the planting mix, but is enjoyed for its soft texture. 60cm. AGM. RHS H6.

23 *Cichorium intybus* Produces a rush of mid-green foliage on strong upright, stems early in the season, and a mass of sky-blue flowers in mid to late summer that only open in strong sun. Prefers poor soil. 1.5m. RHS H5, USDA 3a-8b.

24 *Salvia reptans* Native to Mexico and parts of Texas, this slender-leaved sage has wonderful, deep-blue flowers. As long as it is has good drainage, it is perfectly hardy, and it enjoys as much sun as possible. 1m. RHS H4.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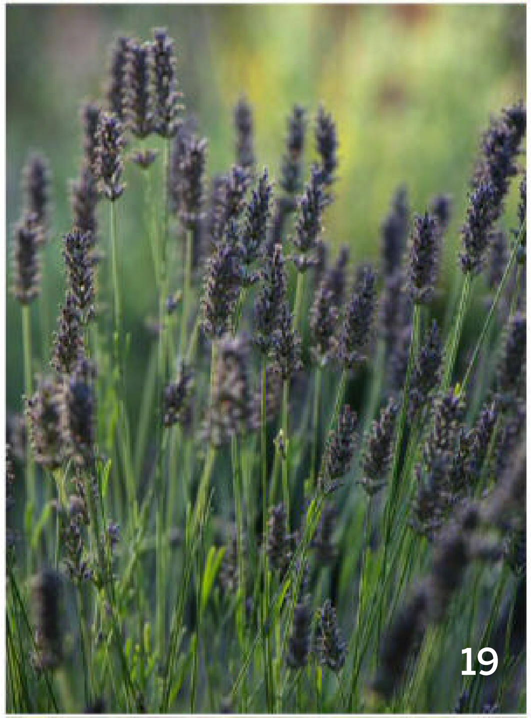
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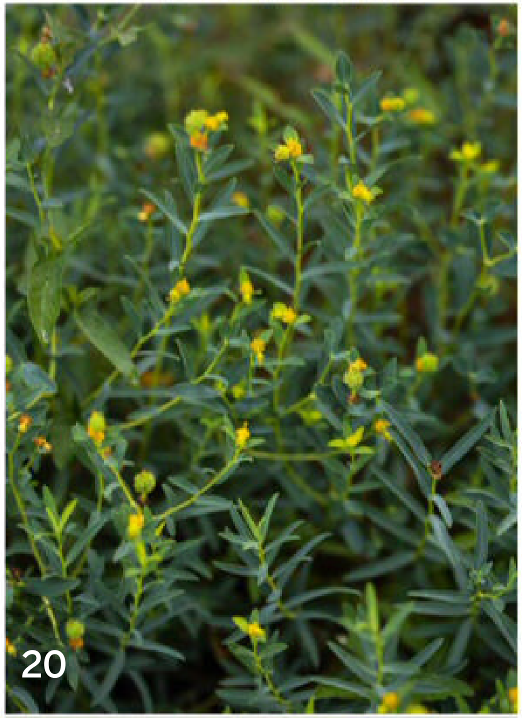
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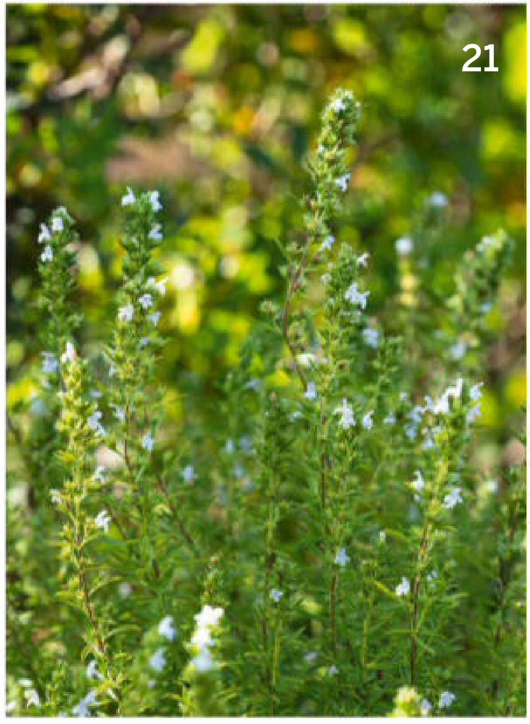
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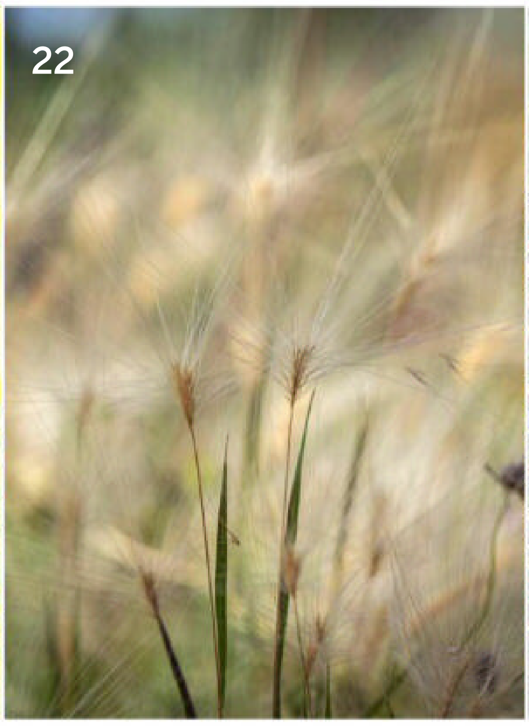
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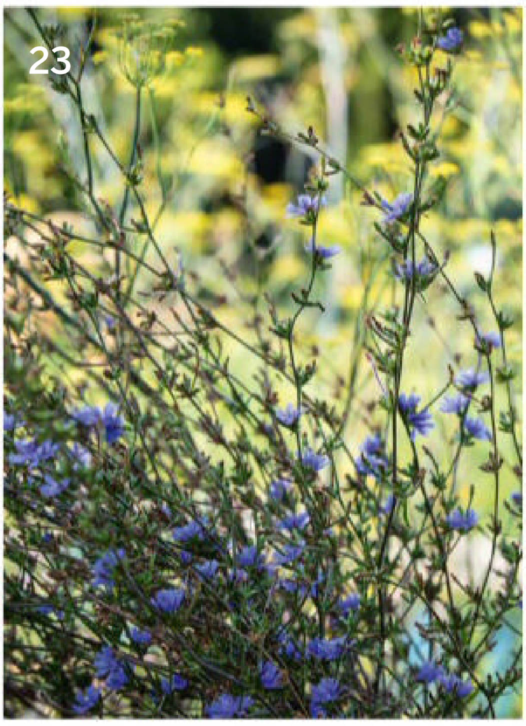
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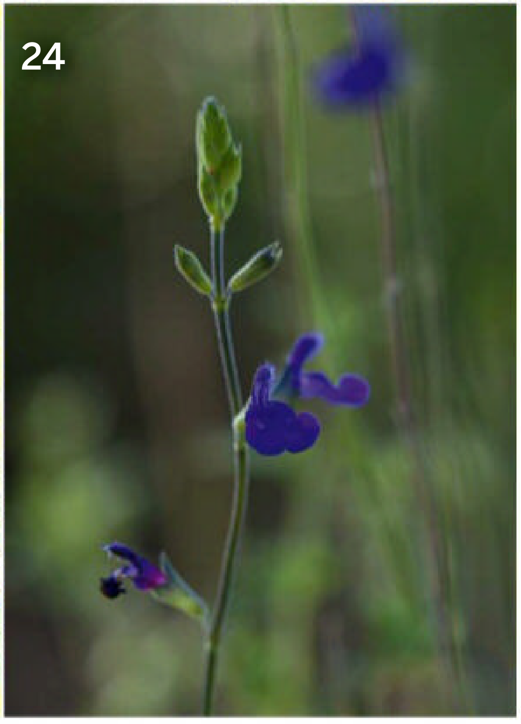
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WINTER WONDERLANDS

As the year nudges gently into winter, this extract from photographer Andrew Montgomery's new book celebrates the austere beauty of the garden during the darkest months

WORDS CLARE FOSTER PHOTOGRAPHS ANDREW MONTGOMERY

Hillside

Dan's intimate connection with the land and garden means that he observes every moment of its descent into winter. "Summer is always what you're working towards, but there is a wonderful moment in September when you just let go. The garden slows down and you can take your hands off the reins. You're able to look without having to do. Autumn is very spectacular here, with incredible colour, but then the leaves drop, frost triggers the winter descent, and you are suddenly left with the skeletons. I like to watch the whole process of decay, the drawing back into the landscape." Most things are left to die back naturally, and the garden gradually starts collapsing, plant forms left on the earth to decompose and to be drawn back down by earthworms. "Winter here is a time for doing, readying and making changes, to be lost in actions and practicalities, with a mind's eye on the spring. At the beginning of January, I make a list of winter work that will take us through to the middle of February, the moment the snowdrops are in full swing, letting me know that the garden will also be stirring."

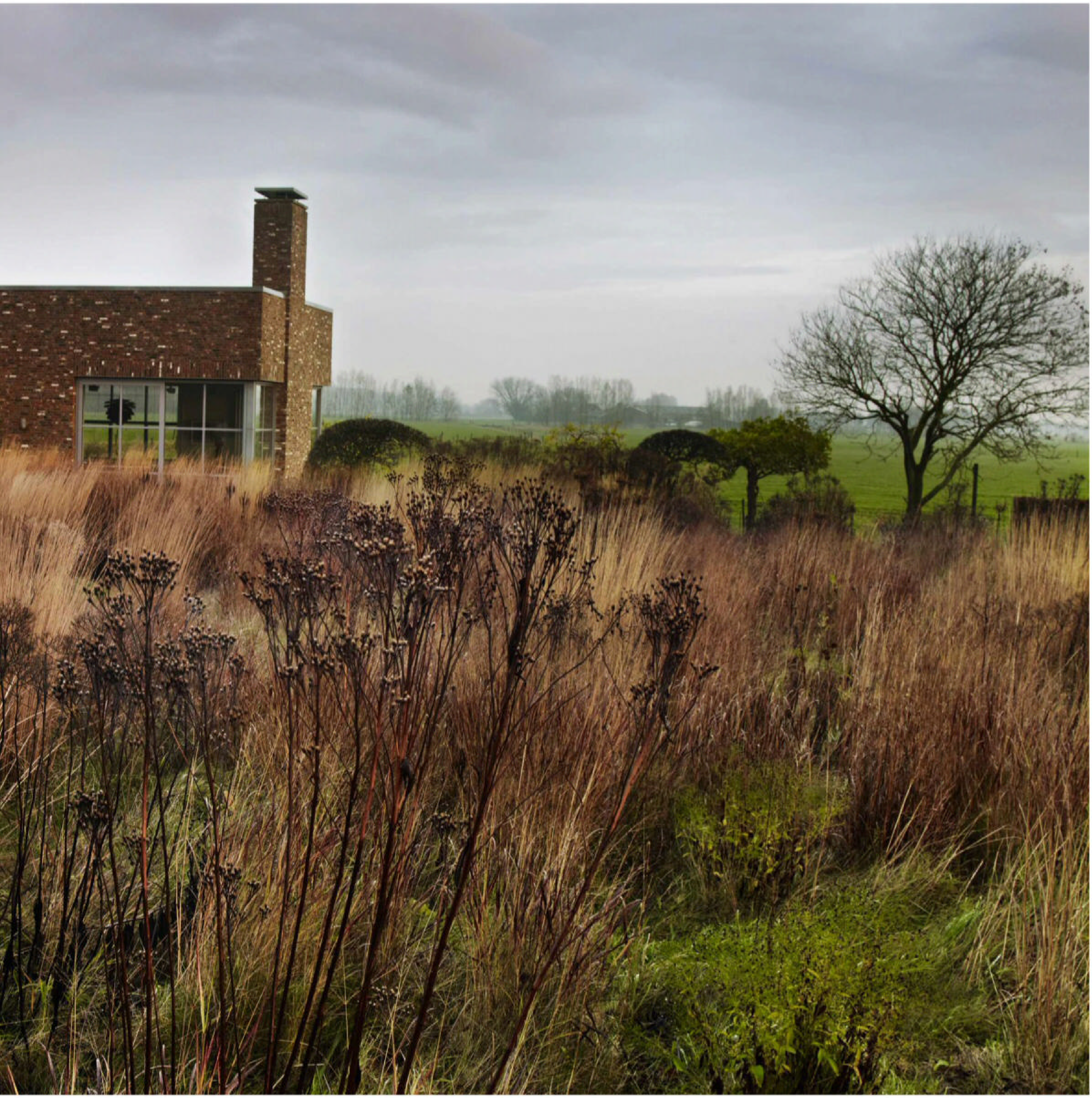
About Hillside

In 2010, landscape designer Dan Pearson moved from London to a 19-acre former farm in an idyllic valley near Bath, and has been developing a garden there ever since. In all his work, public or private, Dan describes what he is striving for as a "heightened naturalism", and his own garden is perhaps the ultimate expression of this: somewhere he can be absolutely true to his own ideology.

Hummelo

In his schemes, Piet Oudolf's choice of plants is dictated less by colour and more by texture and form. Contrasting flower and foliage shapes create the initial drama, and as these flowers fade, they offer correspondingly shaped seedheads that retain the intrinsic character of the plant. Choosing a good number of robust plants that hold their structure through winter is key to the seasonal longevity of his schemes. From the beginning of December, with the first frosts, the garden at Hummelo begins to take on its winter mantle. Almost overnight, the strong autumn colours fade to leave a more subtle tableau, with a neutral palette ranging from darkest brown to bone white. The planting mass is dynamic, with repetitive motifs that lead the eye and grasses everywhere, which soften and bring movement to the more static perennial forms. Separating the garden from the surrounding flat farmland is a mixed native hedge that has been clipped into undulating forms. In winter, these semi-transparent boundaries can be intensely beautiful – backlit by silver light that highlights the labyrinth of branches, or filtering rays of low winter sun that creep through to illuminate the grasses.

About Hummelo
Dutch designer Piet Oudolf is one of the greatest practitioners of perennial planting design of our time, and his own garden at Hummelo, 75 miles east of Amsterdam, is the personal expression of his life's work. Since 1982, this garden has been the hub of Piet's experimental approach, and until 2010 it was also home to the nursery he ran with his wife, Anja, which specialised in robust, naturalistic perennials.



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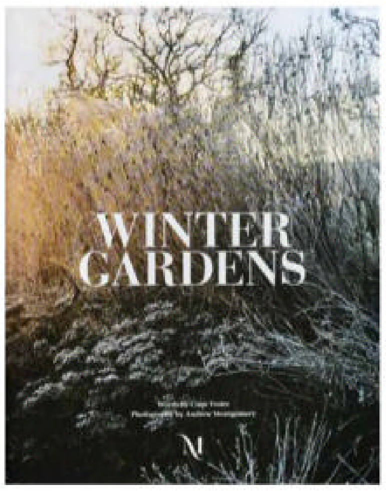

BUY THE BOOK

This edited extract is taken from *Winter Gardens* with images by Andrew Montgomery and text by Clare Foster. Published by Montgomery Press on 18 November, priced £45, it's available from montgomerypress.co.uk. *Gardens Illustrated* readers who order a copy before 31 December will also receive a signed and numbered, exclusive print from the book, printed on A4 giclée paper, see page 114 for details.

Broughton Grange

At Broughton, the garden as a whole plays to the landscape around it, framing views and emulating the lines of hills, fields and woodland beyond. As Tom describes: “The walled garden at Broughton is very much conceived as being part of the landscape. I saw it almost as a receptacle for its context; not one that is in any way copied, but one that drew in the views, responded to the topography, the density and material quality of the landscape. The garden uses native plants and familiar landscape textures, but uses them in a way that is much more organised and formalised than in the landscape beyond. Beech, box, Irish yew, grasses and water became the key elements of the winter garden. I was at the time very preoccupied with the idea that the garden could articulate strong contrasts, of architectural line set against the curves of nature, of winter’s austerity against the abundance of summer, or if one was taking this to a more human dimension, the idea of the Apollonian in contrast to the Dionysian. This is what is expressed at Broughton.”

About Broughton Grange
Designed by Tom Stuart-Smith in 2000, this extraordinary stage set of a garden was landscaped from a sloping paddock and carved into three terraces, with walls, gates and garden buildings designed by Ptolemy Dean. Animated by topiary figures and bound together by a strong architectural framework of hedges, walls and clever hard landscaping, it is possibly at its most atmospheric and elemental in winter.

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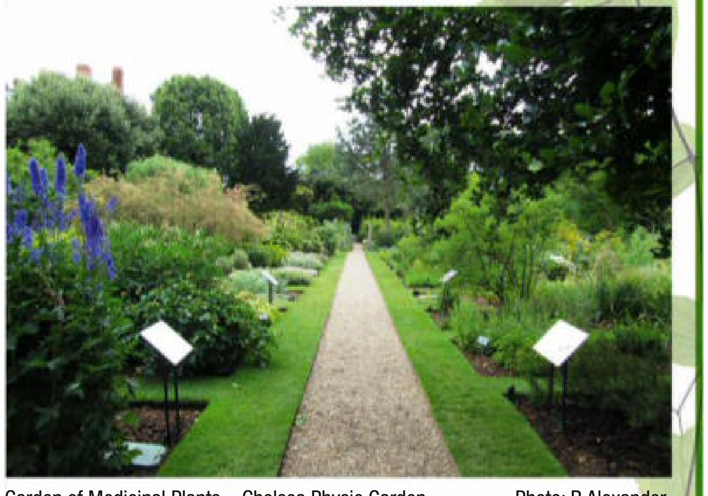

Garden of Medicinal Plants – Chelsea Physic Garden Photo: R Alexander

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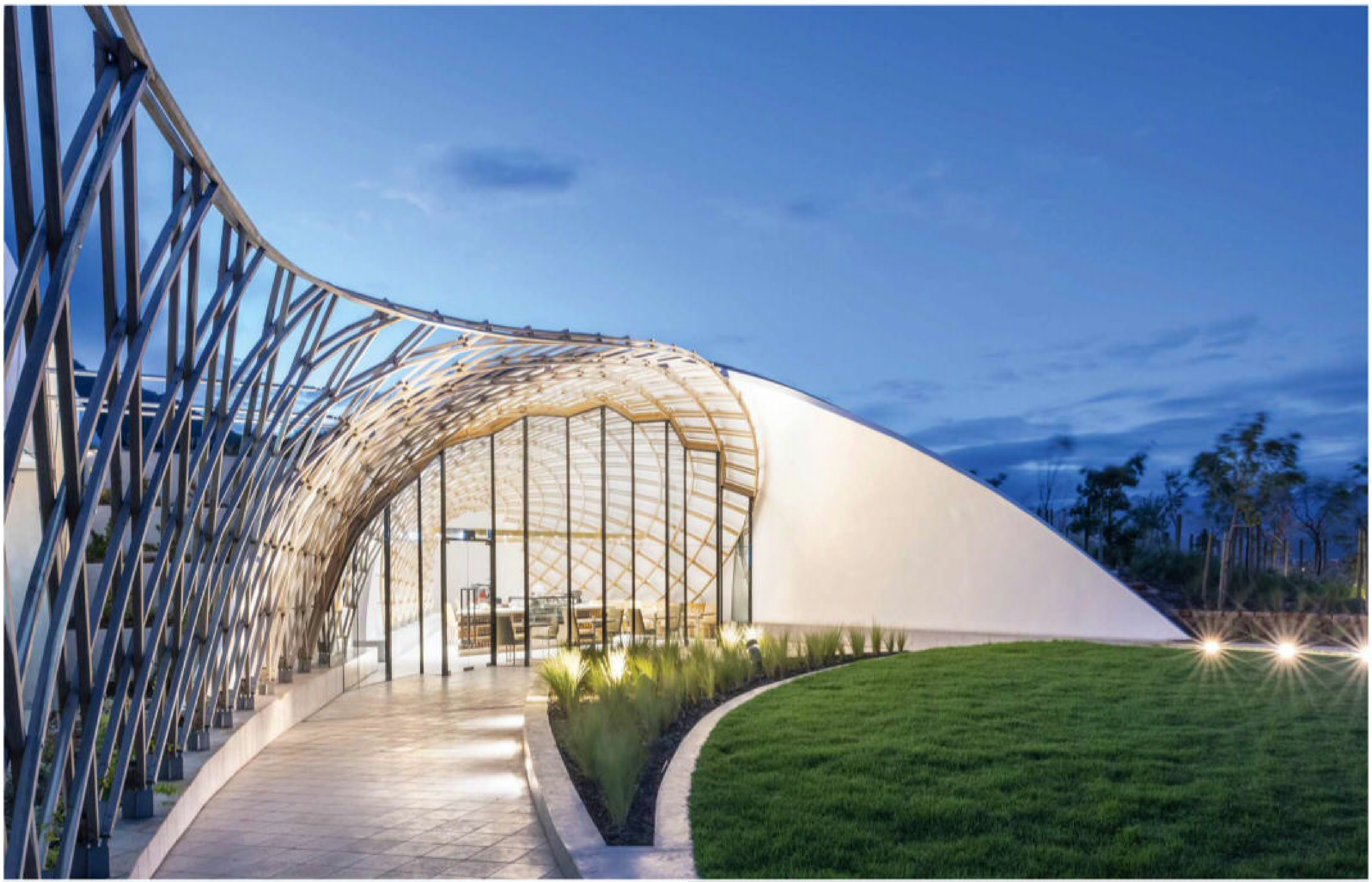
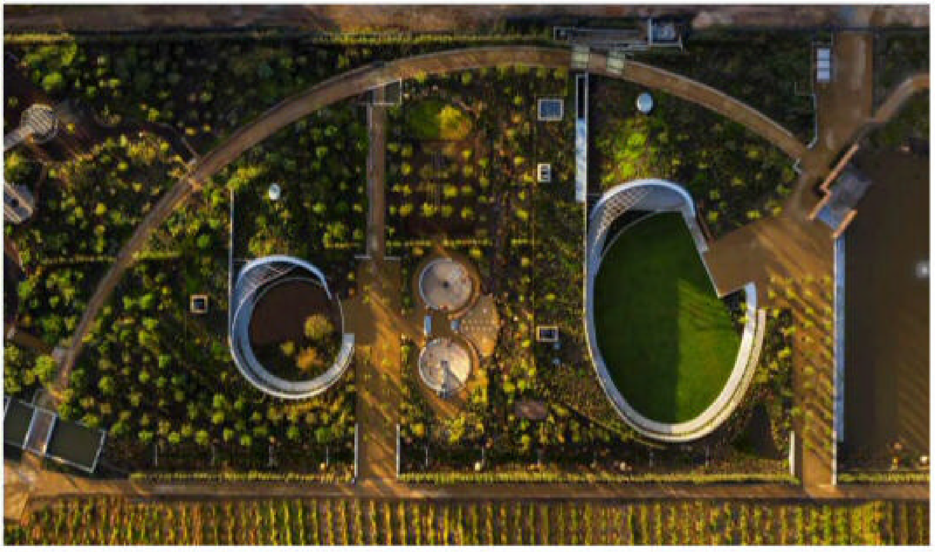


WOVEN INTO PLACE

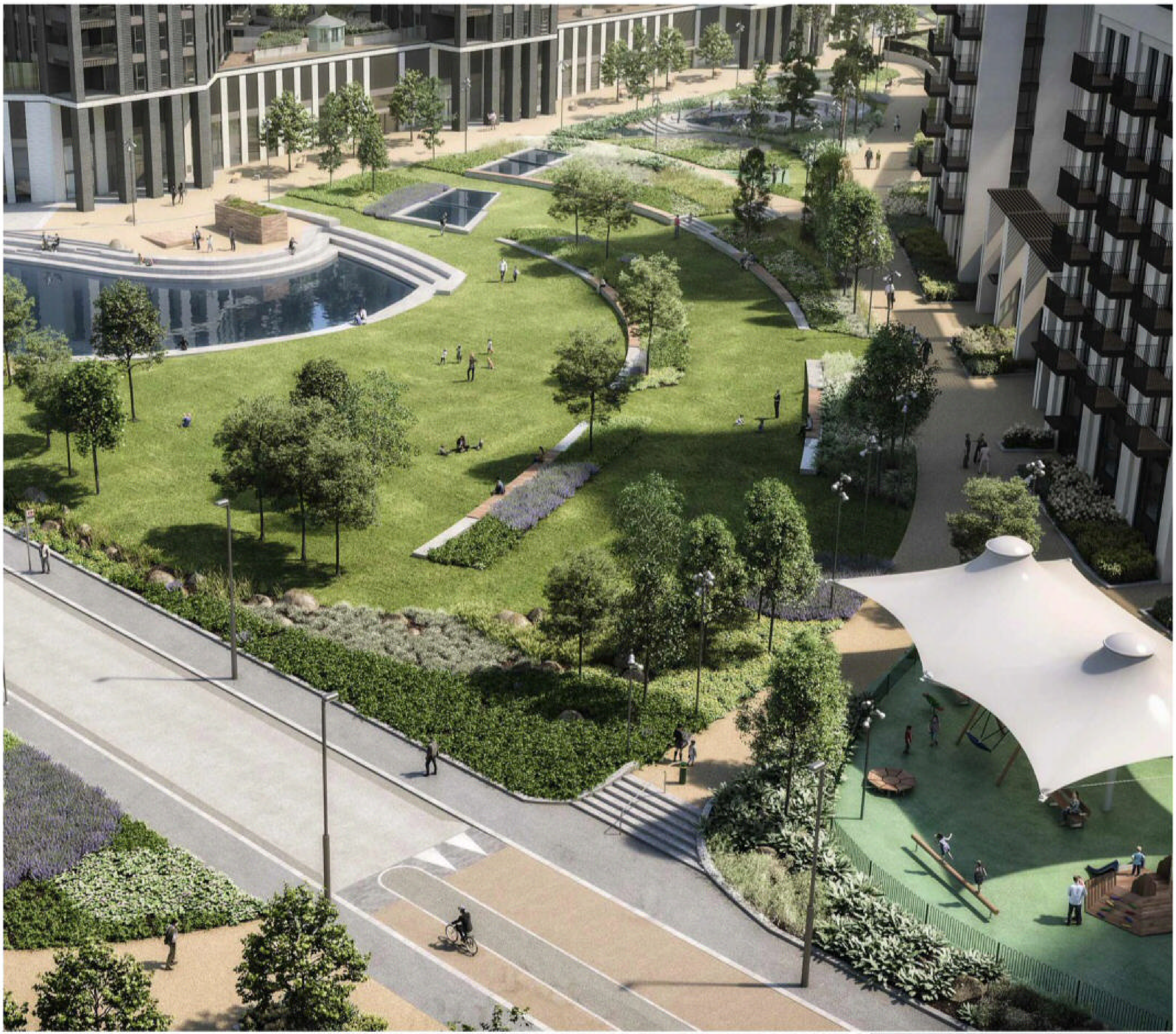
The winner of the best restaurant in Architizer's A+Awards 2021 is Spens Garden Café & Winkel Gift Shop designed by London-based Steyn Studio, with gardens by Square One, for the Bosjes Estate, South Africa. The simple, architectural form of the buildings is a homage to the dome-shaped huts of the San people in the Western Cape, as well as the thatched first dwellings of the early Dutch settlers. The trellis pattern of the interiors is repeated in the gardens with a series of trellis-type structures that form the enclosures of the café and shop, and will, in time, be covered with native plants. **steynstudio.com**



DAVE SOUTHWOOD; DOOK / STEYN STUDIO.

News

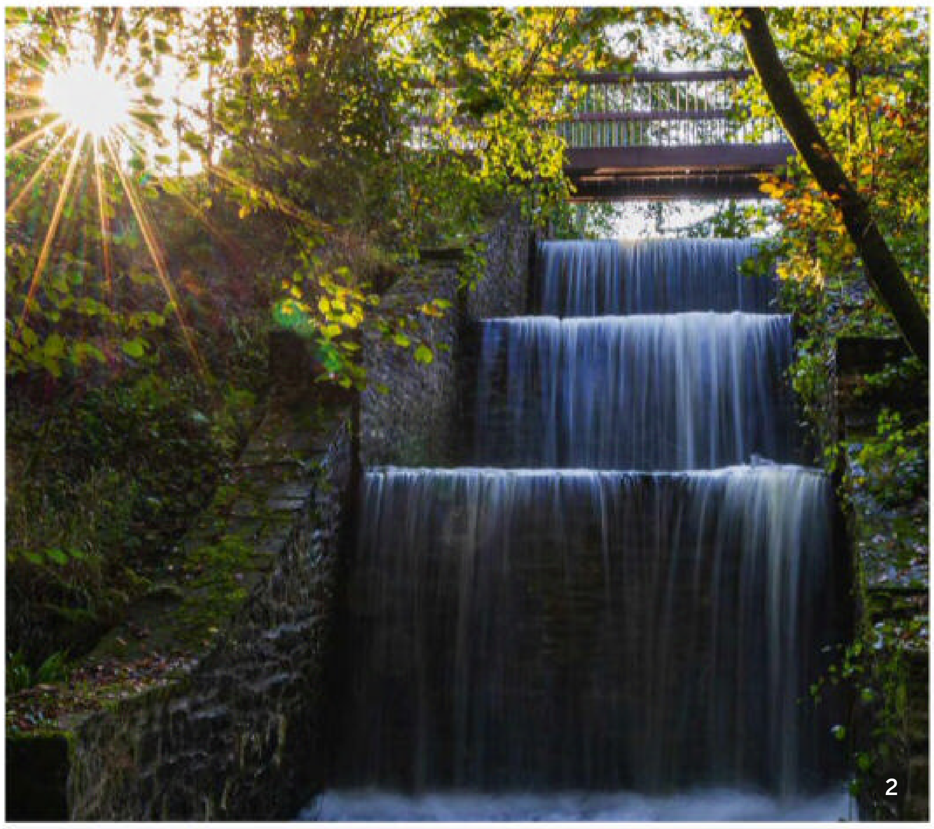
COMPILED BY ANNIE GATTI



① UNION PARK

The first section of Union Park, a new seven-acre public park in Wembley, northwest London, has opened on the site of a former car park. This southern section, designed by LDA Design, features a play park, paddling pools and an outdoor gym. A large pond stores water run-off from nearby buildings, which is then slowly released into the drainage system, preventing flooding. Conifers and winter foliage provide colour and seasonal interest. The northern section, designed by Gross Max, will open in 2024 and will include a lake, wildflowers, expanses of green space and a bandstand for music performances. **wembleypark.com**

1 TIM MILLER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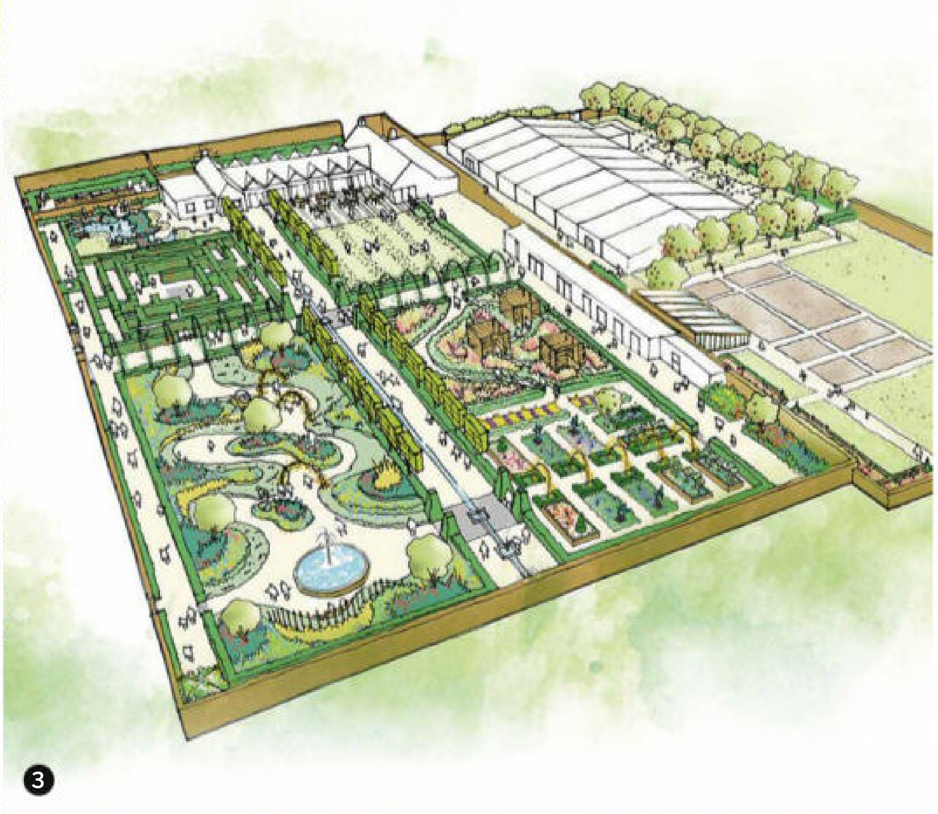
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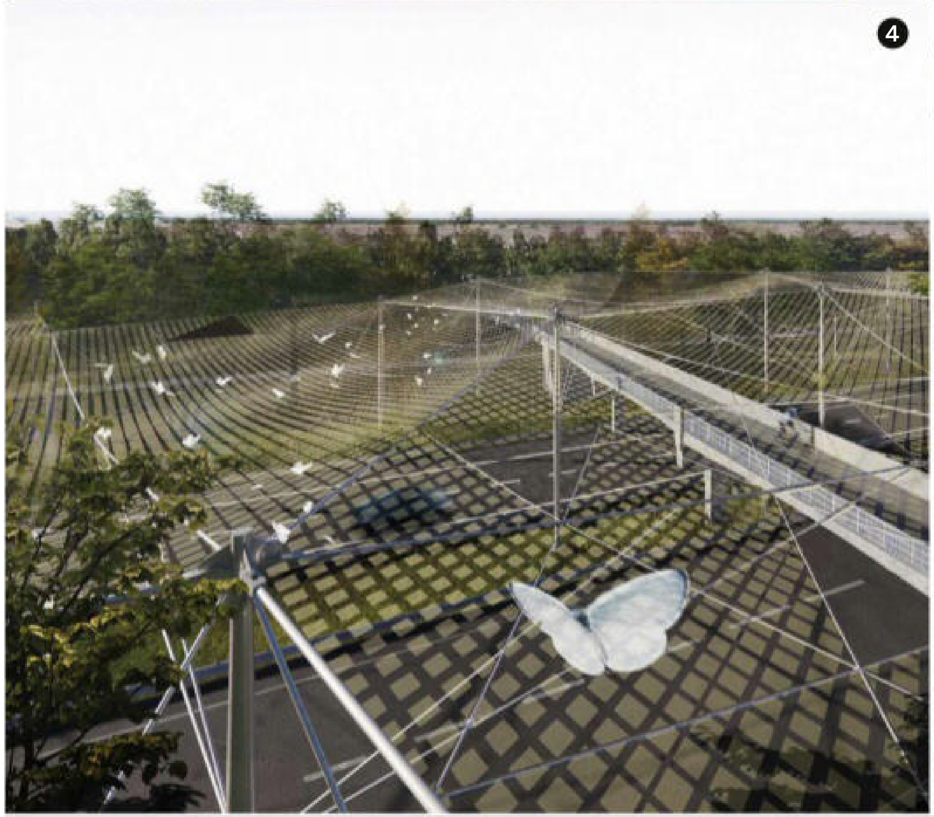
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② REGENCY RESTORATION

A five-year project to restore features of a Regency landscape, in what is now Waun Las National Nature Reserve at the National Botanic Garden of Wales, has been completed. Paintings by Thomas Hornor, who was invited by the garden's landscape architect William Paxton to paint a series of viewpoints in 1815, provided the designers with a wealth of detail on which to base the restoration, which included the refurbishment of cascades, weirs, waterfalls and bridges. Groups of beech, oak and lime trees recreate the clumps that were present in Hornor's paintings. **botanicgarden.wales**

③ KIRKLEATHAM WALLED GARDEN

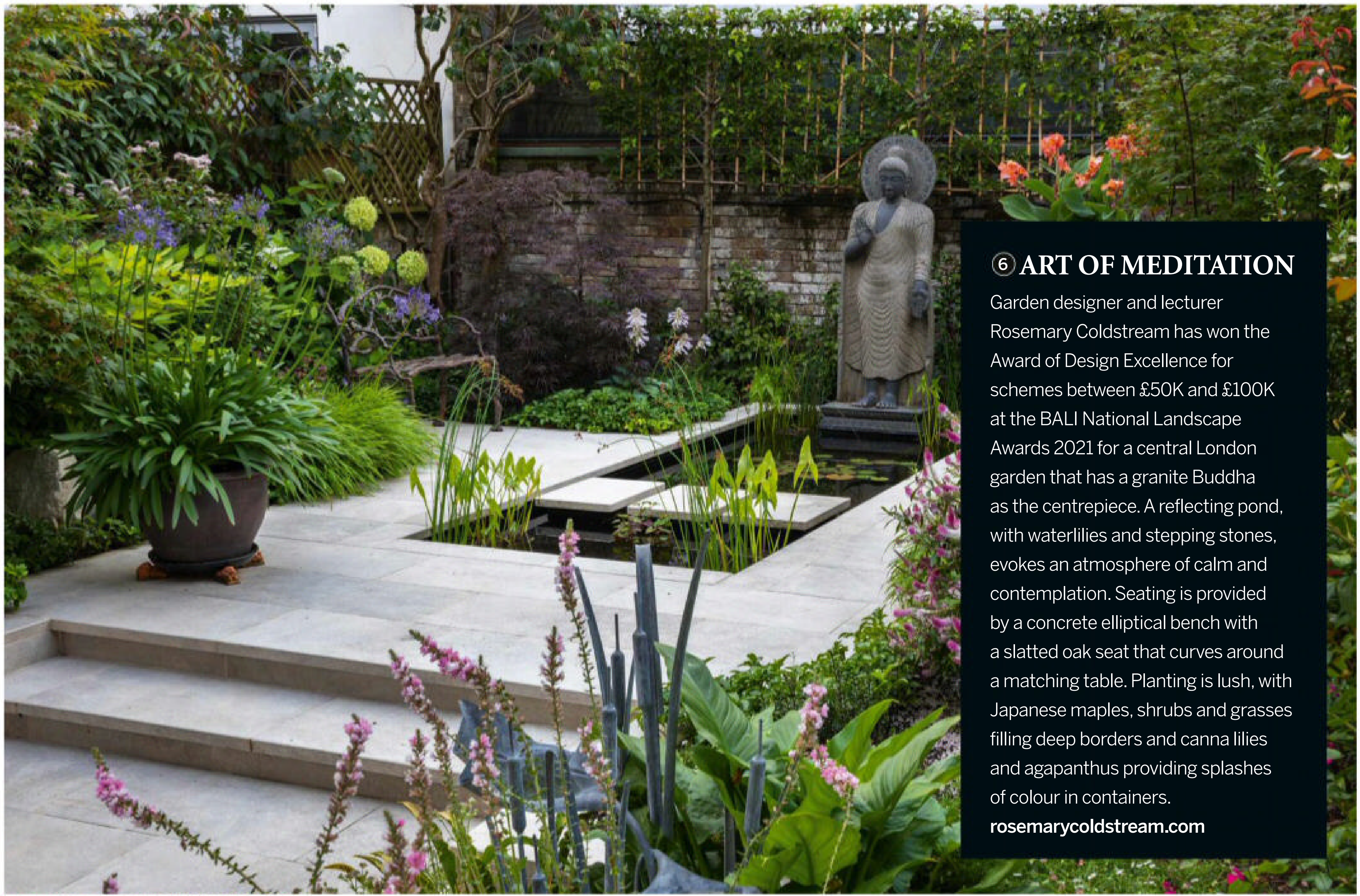
Kirkleatham Walled Garden on the outskirts of Redcar, which was built in the 17th century by the Turner family as part of the Kirkleatham Estate, has reopened after a £8.32m restoration. Originally a working kitchen garden, it later became more ornamental and the modern restoration combines elements of both, including formal gardens, a science garden, a glasshouse and a 350-seat pavilion. It offers a programme of horticultural and crafts workshops throughout the year and there will be some 160 traineeships available through its catering and horticultural academy. **kirkleathamwalledgarden.co.uk**

④ INSECT BRIDGE

A blueprint to prevent masses of insects being killed by motorway traffic has been designed by Dutch studio VenhoevenCS with landscape architect DS Landschapsarchitecten and solar energy firm Studio Solarix. The suspended canopy of hexagonal, photovoltaic modules, dubbed the Butterfly Effect, not only reduces disruptive air currents and provides safe passage for insects, it can also convert sunlight into energy. The designers say it could be used wherever there is noise pollution, high levels of particulate matter in the air, or high energy demand. **venhoevencs.nl**

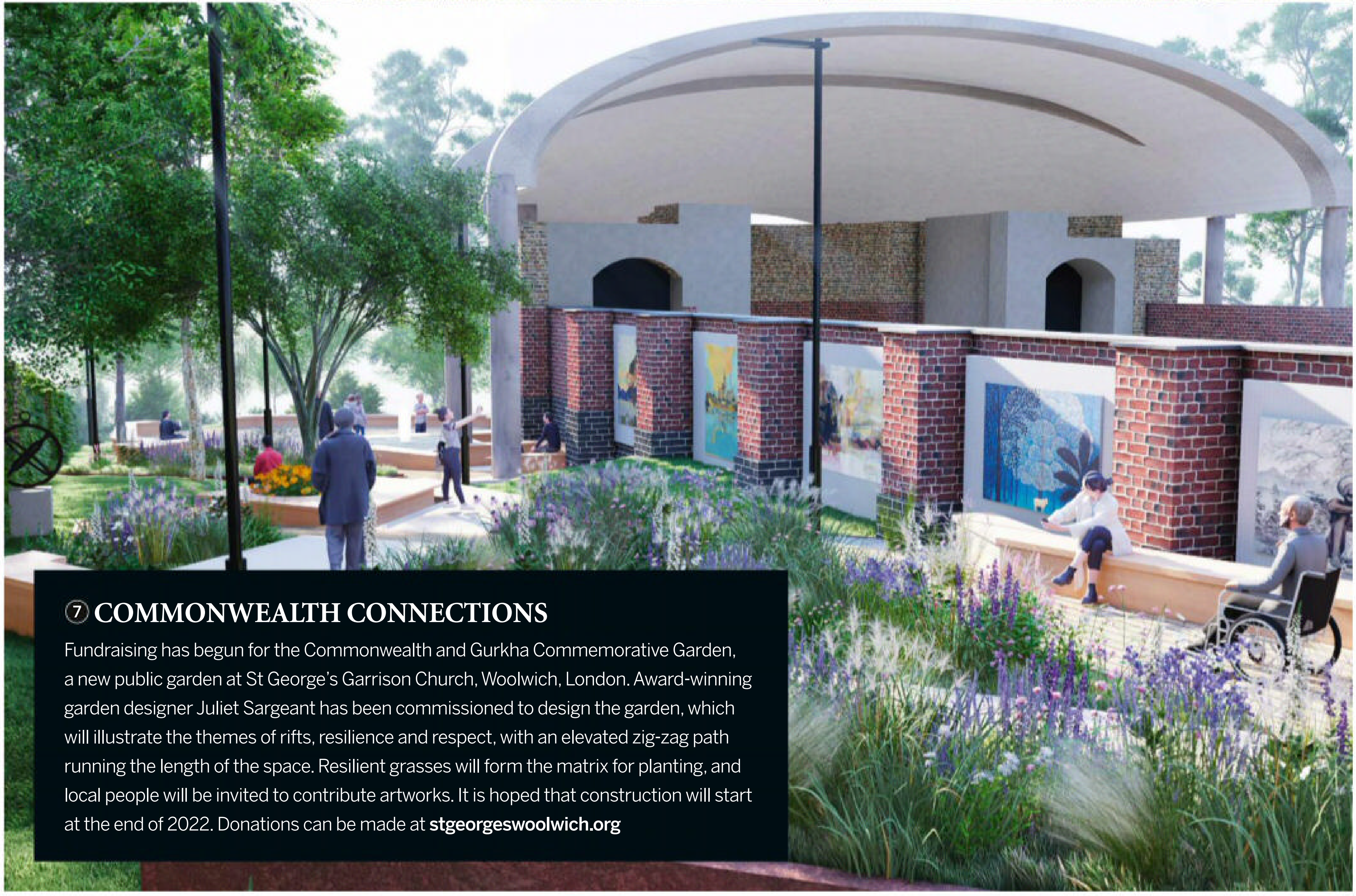
⑤ DISAPPEARING WORLDS

Swiss architecture and design duo Authos have designed an ever-changing pavilion entitled Nebulosus for the Zurich Design Biennale 2021 in the city's Old Botanical Garden. The immersive pavilion combines clouds of mist, ethereally flowing above lush vegetation by day, with augmented reality shapes that are triggered at sunset by visitors' movements. The mist constantly shifts according to meteorological conditions, blurring the boundaries of the space. The installation is a comment on the impossibility of taking control over the climate as well as its fragile equilibrium. **authos.ch**



⑥ ART OF MEDITATION

Garden designer and lecturer Rosemary Coldstream has won the Award of Design Excellence for schemes between £50K and £100K at the BALI National Landscape Awards 2021 for a central London garden that has a granite Buddha as the centrepiece. A reflecting pond, with waterlilies and stepping stones, evokes an atmosphere of calm and contemplation. Seating is provided by a concrete elliptical bench with a slatted oak seat that curves around a matching table. Planting is lush, with Japanese maples, shrubs and grasses filling deep borders and canna lilies and agapanthus providing splashes of colour in containers. **rosemarycoldstream.com**



⑦ COMMONWEALTH CONNECTIONS

Fundraising has begun for the Commonwealth and Gurkha Commemorative Garden, a new public garden at St George's Garrison Church, Woolwich, London. Award-winning garden designer Juliet Sargeant has been commissioned to design the garden, which will illustrate the themes of rifts, resilience and respect, with an elevated zig-zag path running the length of the space. Resilient grasses will form the matrix for planting, and local people will be invited to contribute artworks. It is hoped that construction will start at the end of 2022. Donations can be made at **stgeorgeswoolwich.org**

6 RICHARD BLOOM; 7 TIM MILLER.

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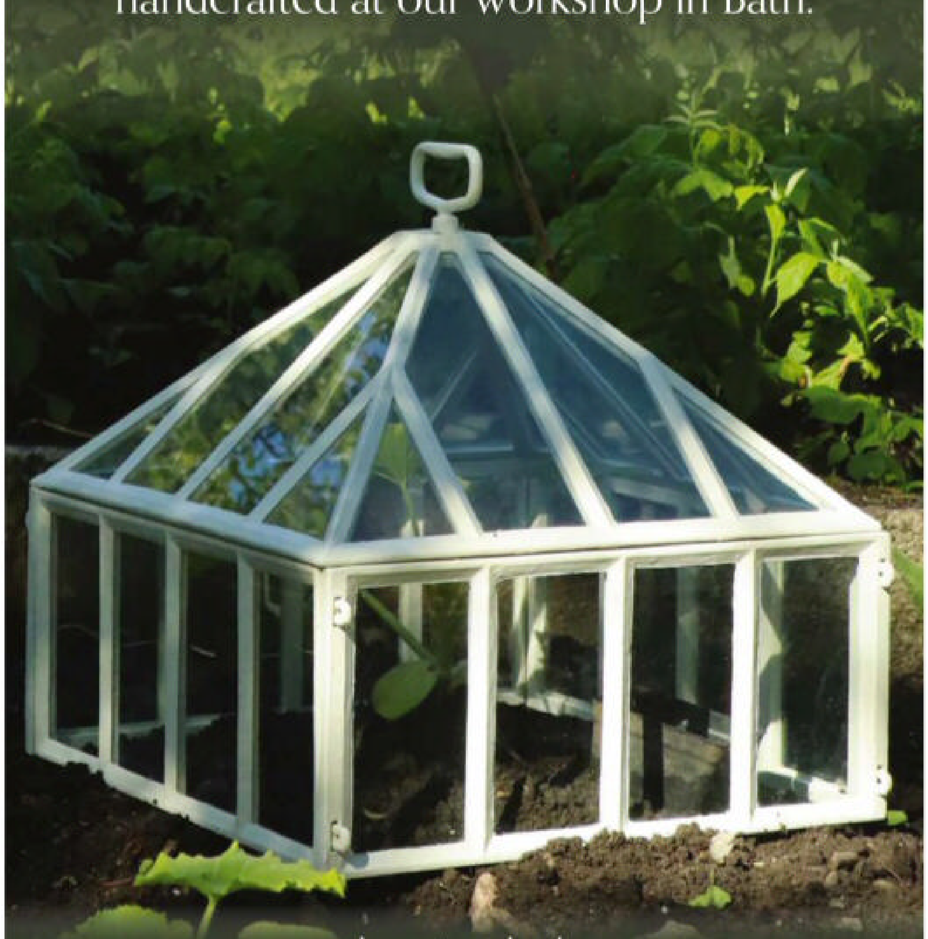

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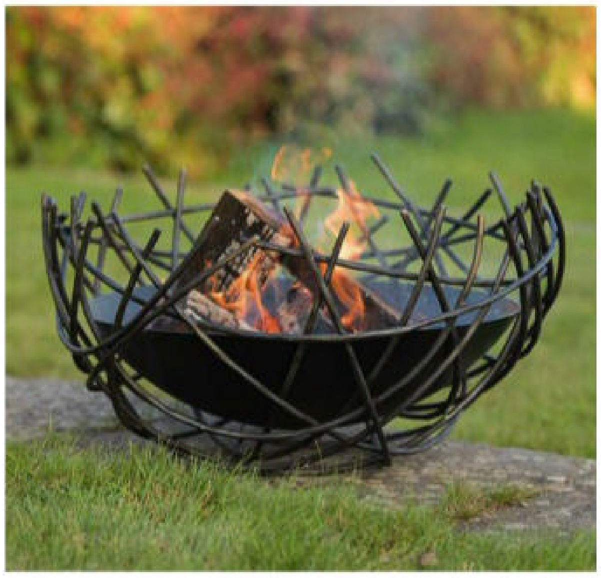
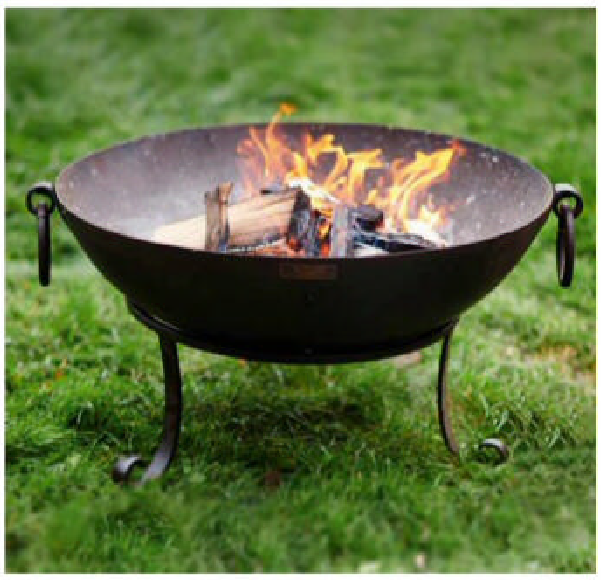
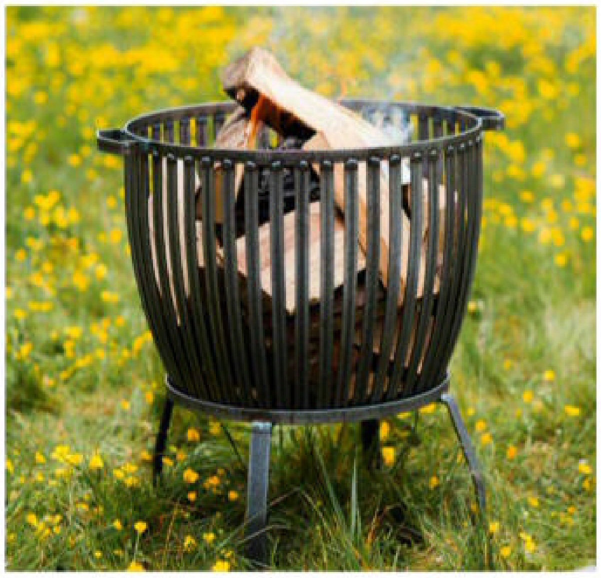
COMPILED BY KATIE BEALE



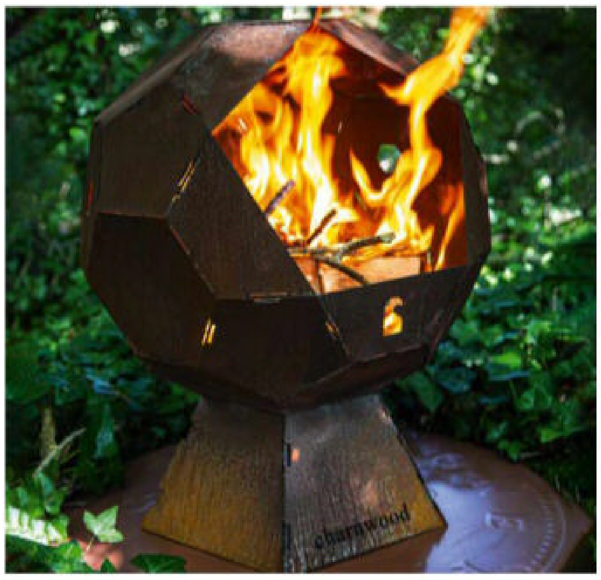
ELEGANT
Nest Iron Fire Pit Bowl,
£219.99, Crocus,
waitrosegarden.com



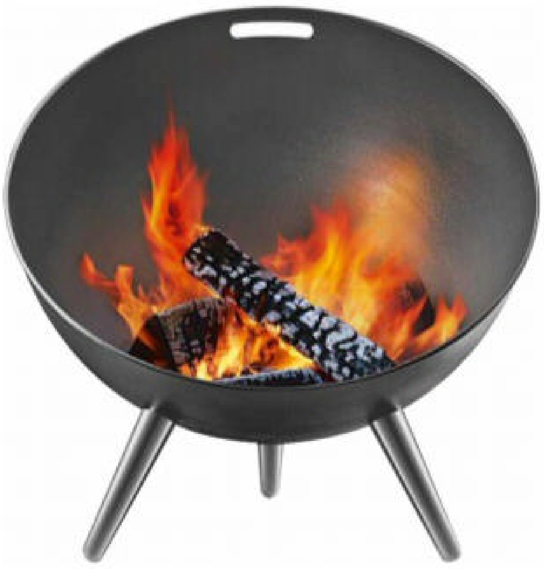
HANDCRAFTED
Tula Firepit, 50cm,
£99, Kadai,
01694 771800, kadai.co.uk



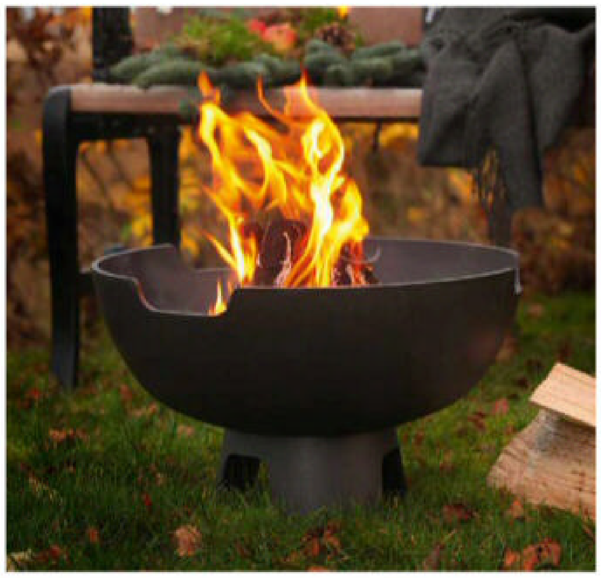
ROBUST
Barrington Fire Pit, large,
£200, Garden Trading,
01993 845559, gardentrading.co.uk



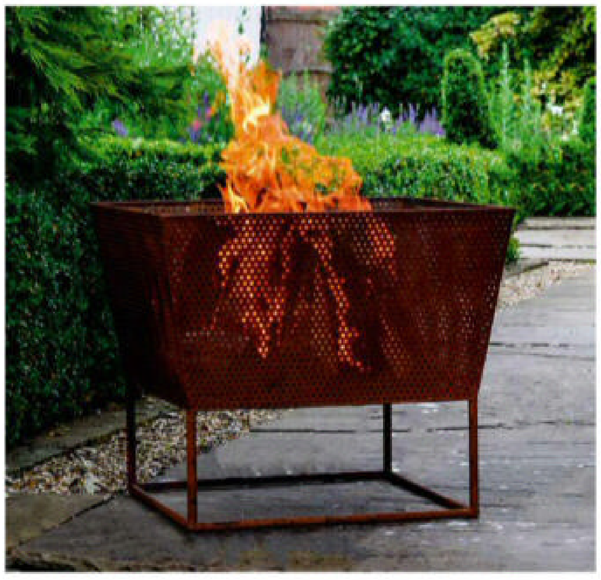
QUIRKY
Charnwood Fireball,
£150, Charnwood,
01983 537773, vlaze.co



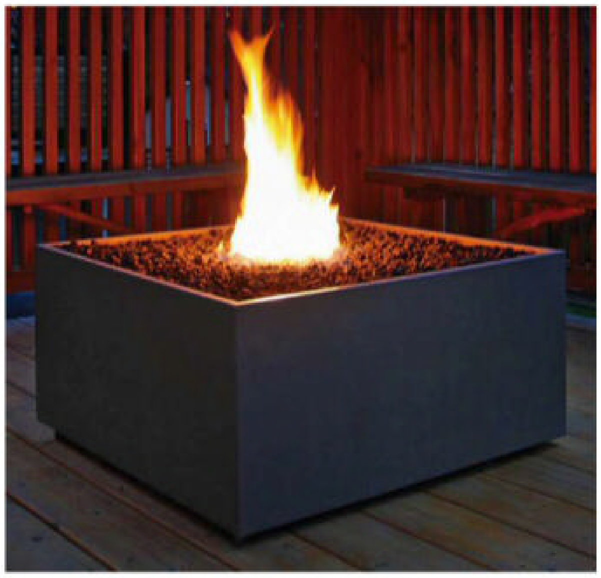
TRIPOD LEGS
Eva Solo Fire Globe Fireplace,
£299, Lakeland,
01539 488100, lakeland.co.uk



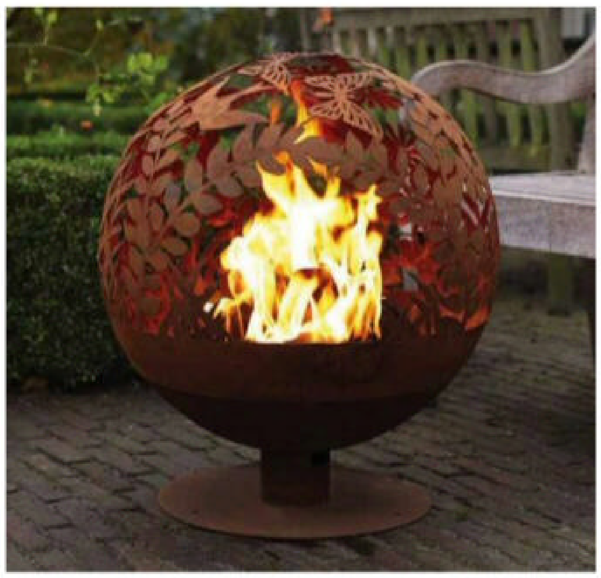
SCANDI STYLE
Morsø Ignis Fire Pit,
£189, Oso Living,
01243 956946, osoliving.com



RAISED STAND
Rust Iron Outdoor Fireball,
£129.95, Sarah Raven,
0345 092 0283, sarahraven.com



CONTEMPORARY
Firebox 30 Firepit,
Price on request, Solus,
020 8819 1495, thefirepit.com



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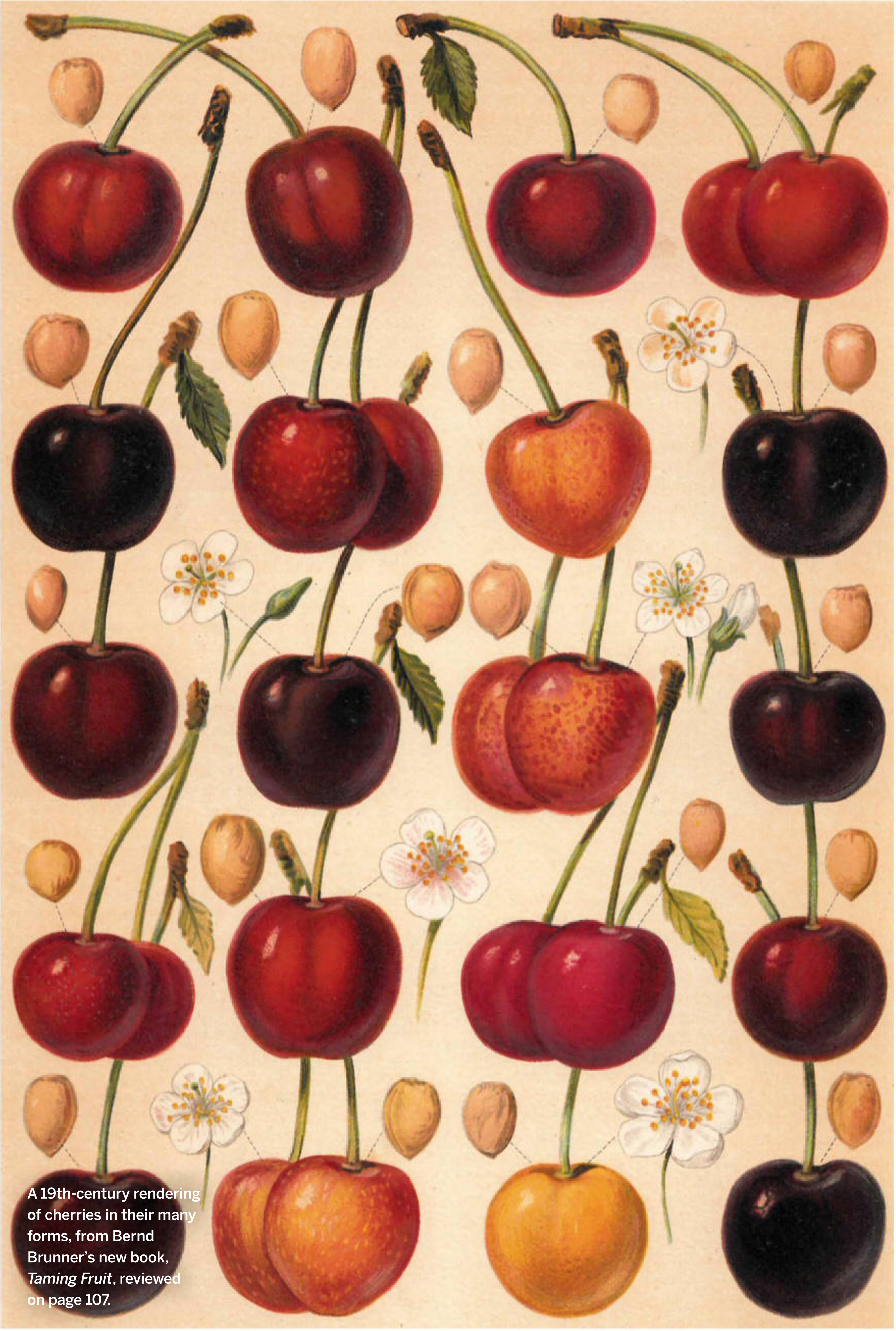
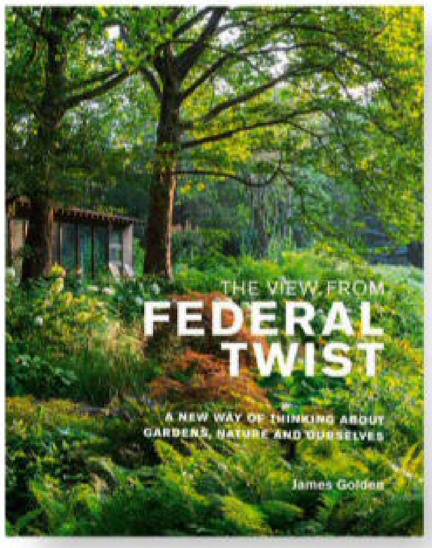


A 19th-century rendering of cherries in their many forms, from Bernd Brunner's new book, *Taming Fruit*, reviewed on page 107.

CHERRIES FROM *MEYERS KONVERSATIONS-LEXIKON*. LEIPZIG AND VIENNA: BIBLIOGRAPHISCHES INSTITUT, 1896



THE VIEW FROM FEDERAL TWIST

by James Golden

Filbert Press, £40
ISBN 978-1999734572

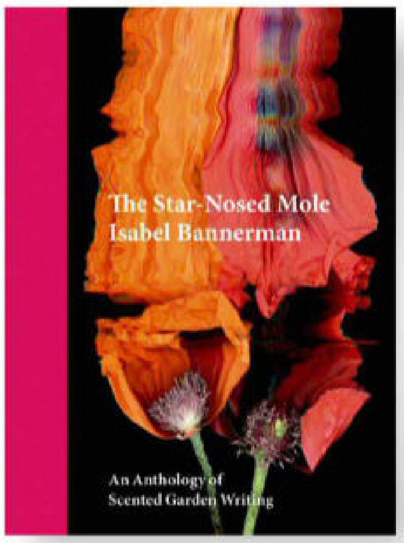
Thoughtful, well written and finely produced, this description of the creation of a backwoods plot offers far more than the usual 'we made a garden' story.

Reviewer Tim Richardson is a garden writer and critic.

For the past 15 years, James Golden has led the way among long-form garden bloggers, ranging widely but always returning to the topic of naturalistic planting. All the while he has used his own garden – the curiously named Federal Twist – as the backdrop. This book is not a collection of his blogs, though they are occasionally quoted, but a fresh description of the making of this garden, a semi-retirement project set deep in woodland in western New Jersey, USA. It's a conventional enough premise, but there is much more, since the text is spliced with insightful horticultural-philosophical digressions on aesthetic effects, atmosphere, the qualities of specific plants and finally, what it means to make a garden.

The author is all too aware of the clichés of garden writing, and for the most part avoids them. (At one point, he piquantly notes: 'Winter seems to be either very dramatic or boring.') He describes his creation as an 'American landscape garden', in the spirit of the fabled 'clearing in the woods', but then rejects obvious comparisons with the great American literary backwoodsmen Henry David Thoreau and Ralph Waldo Emerson.

The later stages of the book are a detailed description of the author's experiments with perennials and some shrubs, which many readers will find its most useful section. *Eupatorium* and *Vernonia* prove to be his saviours initially, on a difficult site, while later discoveries include *Inula raecemosa* 'Sonnenspeer'. Golden writes of the importance of what he calls 'legibility' in his plantings, while his own excellent photographs show how the qualities of individual plants are able to sing out in context. In fact, this is a handsome package overall, with crystal-clear images, nice paper and a good firm binding. I would normally balk at a small-format book priced at £40. But in this case it is worth it.



THE STAR-NOSED MOLE: AN ANTHOLOGY OF SCENTED GARDEN WRITING

by Isabel Bannerman

Pimpernel Press Ltd, £20
ISBN 978-1910258453

Immerse yourself in the magical scent of plants with Isabel Bannerman's lovingly gathered collection of literature and ethereally beautiful photographs.

Reviewer Katy Merrington is cultural gardener at The Hepworth Wakefield.

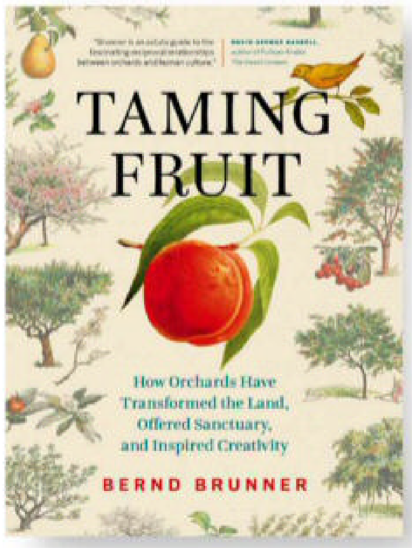
How effectively can words convey the sensation of scent? This is a question that bewitched the renowned garden designer Isabel Bannerman while she was working on her acclaimed 2019 memoir, *Scent Magic*. Like the astutely nosed mole of this title, Bannerman began to scout a scent trail – snuffling out gems of poetry and prose, and seeking pieces that capture the flighty quality of fragrance and its ability to seduce, repulse or transport us.

In this charismatic anthology, Bannerman curates her selected texts seasonally and we journey through the garden year in the company of great writers, across millennia and culture: from Sappho to Alice Oswald, Ovid to Zola, Tennyson to EA Bowles. Like smell itself, the book is simultaneously broad yet intimate. Each chapter begins with the author's thinking on the themes at play – the science and lyricism of scent, the alchemy of chemical compounds and the question why smell moves us as it does.

The poetic conjuring of fragrance is amplified by Bannerman's spectral botanical photographs, which intersperse the text. Often made at night, using plant material and a flatbed scanner, they are glossy, jet-black in background. The specimen fruit, flower, or fungus hovers in liminal darkness, sometimes reverberating prismatically, or fading into the void. The photos are not an attempt to represent scent in imagery, but set an otherworldly tone, perhaps in their dreaminess at a subconscious space between the senses.

The book is full of inspiration for those who delight in words and language. Like a delicious fragrance, which makes you hungry to drink it in, the short and flavourful passages allow you to savour unfamiliar texts and rekindle love for already cherished authors. This work is an evocative reminder to follow your nose and enjoy the seasonal scents of the moment, right where you are.

BOOK REVIEWS


TAMING FRUIT
How Orchards Have Transformed the Land, Offered Sanctuary, and Inspired Creativity
BERND BRUNNER

TAMING FRUIT: HOW ORCHARDS HAVE TRANSFORMED THE LAND, OFFERED SANCTUARY, AND INSPIRED CREATIVITY

by Bernd Brunner, translated by Lori Lantz

Greystone Books, £24.99
ISBN 978-1771644075

A wide-ranging and richly illustrated history of orchards around the world, from those of ancient Egypt to the present day.

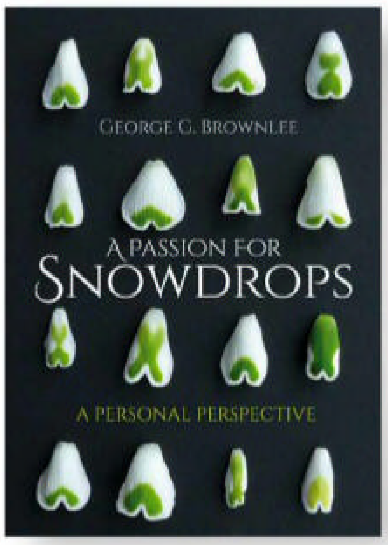
Reviewer Christopher Stocks is a garden writer.

Some years ago, when I was researching *Forgotten Fruits*, my social history of British fruit and vegetable varieties, perhaps the most sobering statistic was that, between 1950 and 2000, the UK lost something like two thirds of its orchards. So we should treasure the orchards we have left – and this new book helps explain why.

The book's scope is nothing if not ambitious, with a survey that begins millions of years ago and comes right up to the present day, spanning the globe via ancient Egypt, Mesopotamia and the wild-apple forests of the Tian Shan. Its early chapters, covering some of the more recent research into the influence of fruit on evolution and the beginnings of agriculture, are particularly fascinating: for example, it's possible that the challenges of climbing trees to find fruit contributed to cognitive development in primates and their ever-larger brains – and thus our own evolution too.

Subsequent chapters explore, among other things, the cultivation of date palms, grapevines and nut trees, the spread of apples and citrus fruits and the history of fruit farming in America. Despite this encyclopaedic spread, the text is engaging, leavened with a wealth of colourful illustrations and photographs.

My only reservations concern, firstly, the author's definition of orchards. Brunner counts vineyards and oases as orchards, as well as what most of us would count as ancient gardens, just because they had some fruit trees in them. My second issue arises in the section on ancient Egypt, which begins: 'Sycamores are deciduous trees from the mulberry family [whose] fig-like fruit grows… in clusters resembling grapes.' This may puzzle British readers accustomed to the European sycamore, *Acer psuedoplatanus* – which has no relation to the Egyptian fig, *Ficus sycomorus* – more correctly called sycamore fig or sycomore. Otherwise, Lori Lantz provides an exemplary translation from Brunner's original German.



A PASSION FOR SNOWDROPS: A PERSONAL PERSPECTIVE

by George G Brownlee

Whittles Publishing, £15.99
ISBN 978-1849954938

This quirky recount of everyone's favourite herald of spring and the author's galanthophile journey makes for a charming read.

Reviewer Naomi Slade is an author, garden writer and designer.

Cometh another winter, cometh another book on snowdrops and this packs a lot in. From the outset, it radiates interest, darting hither and thither among history, botany and art, and the personal perspective is evident. It rejoices in the garden as a salvation in troubled times and introduces the subject well with lashings of interesting, enjoyable and useful snippets.

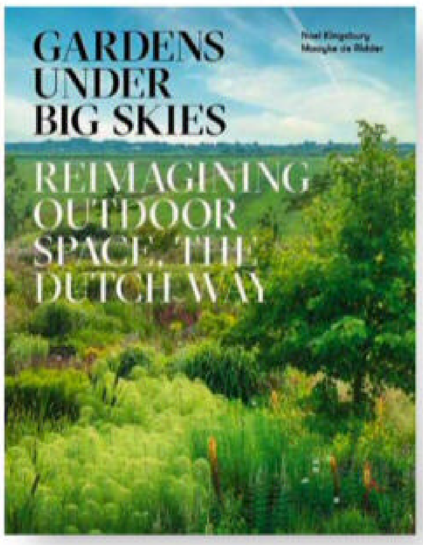
By Chapter 3, the author really hits his stride, enthusing about favourite snowdrops and recommending cultivars for the budding galanthophile. The sense of pleasure and absorption is amplified in the subsequent diary chapters: October brings us *Galanthus reginae-olgae*, or Queen Olga's snowdrop, and we conclude in March with Woronow's snowdrop, *G. woronowii*.

But the book plunges onwards, headlong into a discussion of snowdrops in art; an index of species and another of selected cultivars; a chapter on classically famous galanthophiles; and appendices and resources, indicating where to buy and look at the flowers.

From a horticultural perspective, the decision to use suggested common names in preference to Latin, is rather jarring. Even in pursuit of accessibility, the logic of converting *G. peshmenii*, *G. rizehensis* and *Cyclamen coum* to Peshmen's snowdrop, snowdrop from Rize, and red cyclamen only works for the already initiated. And although the endnotes are extensive, a little more detail in the main text would, in places, have been welcome.

But this curious book bears its few imperfections lightly. It offers practical perspectives and discursive academia across a range of disciplines, all held together with a comfortable thread of autobiography. *A Passion for Snowdrops* delights in detail, and an abundance of enthusiasm and idiosyncrasy are evident, all of which mark out George Brownlee as a galanthophile through and through.

BOOK REVIEWS



GARDENS UNDER BIG SKIES: REIMAGINING OUTDOOR SPACE, THE DUTCH WAY
by Noel Kingsbury, photographs
by Maayke de Ridder

Filbert Press, £40
ISBN 978-1999734596

A fascinating exploration of contemporary Dutch gardens and the landscapes and rich cultural history that inspired their designers.

Reviewer Hannah Gardner is a horticulturist and garden writer.

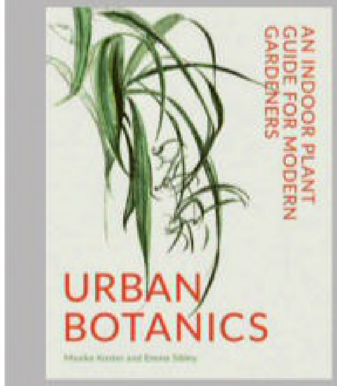
The Netherlands has a global influence on contemporary horticulture but have you ever wondered how this came about? In this wide-ranging book we learn how extensive land reclamation and heavy engineering artificially shaped the low-lying Dutch landscape. That a growing awareness of the environmental cost of these measures led to a dynamic tension between familiar orderly straight lines and the desire to recreate naturalistic spaces. Throughout the 20th century this provoked a bold, pioneering attitude to design and sparked radical public projects such as the Dr Jac P Thijssepark.

Author Noel Kingsbury has a long and meaningful relationship with the country. He is an outstanding educator and leading figure in naturalistic planting design with strong connections to the foremost designers of the Dutch Wave. The appeal of the naturalistic garden, a space that captures some of the beauty of wild vegetation and creates habitats for wildlife has swept through contemporary design across the globe, driven by key figures in the 1990s and the influential gatherings, or Grass Days, held at Hummelo, the garden of Piet Oudolf. This book is also about the time before and after the Dutch Wave. I particularly enjoyed Kingsbury's consideration of modernist landscape architect Mien Ruys, who democratised garden culture – 'while she was undoubtedly a genius, she was also the right person in the right place at the right time'.

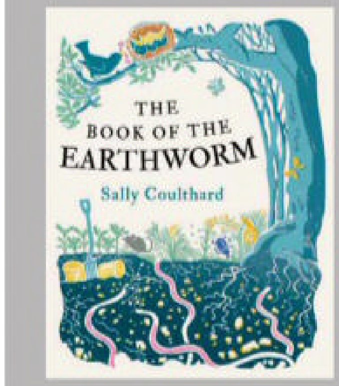
The layout and organisation of material is outstanding, which befits the highly organised and efficient Dutch approach. People are very much part of this journey of discovery, and four Dutch designers are profiled within each of the three main sections. The text is accompanied by useful design drawings and Maayke de Ridder's well-considered images.

Other books

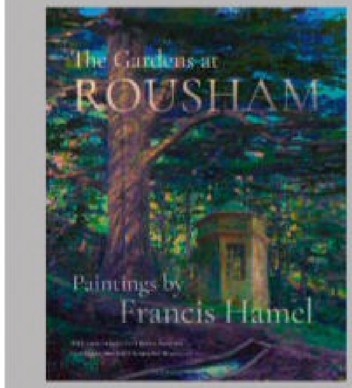
Get down with the earthworms, explore Rousham's deserted gardens or brush up on indoor planting, with these other titles.



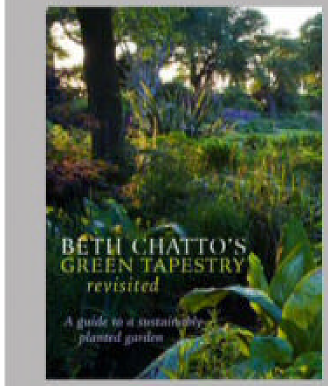
URBAN BOTANICS
by Emma Sibley, illustrations
by Maaike Koster,
White Lion Publishing, £12.99,
ISBN 978-0711268678
In this revised edition, stunning illustrations of indoor plants are combined with useful information on care, origins and fellow species.



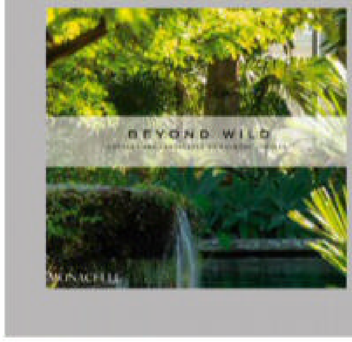
THE BOOK OF THE EARTHWORM
by Sally Coulthard,
Head of Zeus, £9.99,
ISBN 978-1838939601
A brilliant and detailed book on the vital role earthworms play in our gardens and fields, with a wealth of information on these hard-working and misunderstood creatures.



THE GARDENS AT ROUSHAM
by Francis Hamel,
Clearview, £30,
ISBN 978-1908337610
An extraordinary collection of paintings of the famed Oxfordshire garden by the artist Francis Hamel, who has lived and worked there for the past 25 years.


BETH CHATTO'S GREEN TAPESTRY revisited
A guide to a sustainably planted garden

BETH CHATTO'S GREEN TAPESTRY REVISITED
by Beth Chatto et al,
Berry & Co, £30,
ISBN 978-999963163
A completely revised edition of Beth Chatto's famous book, with stunning new photography and an updated guide to her gardens.



BEYOND WILD
by Raymond Jungles and Michael Van Valkenburgh, Monacelli Press, £50, ISBN 978-1580935821
The fourth in a series of monographs on contemporary landscape architect Raymond Jungles.

Correction In our review of *The Garden Book*, published by Phaidon, in the October issue of *Garden Illustrated* (issue 305), we wrongly credited its authorship. This should have read 'consultant editor Tim Richardson, contributors Toby Musgrave, Bill Noble, Clare Foster et al'. We apologise for this error.

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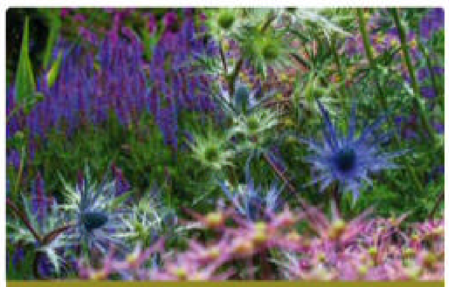

Dr Noel Kingsbury

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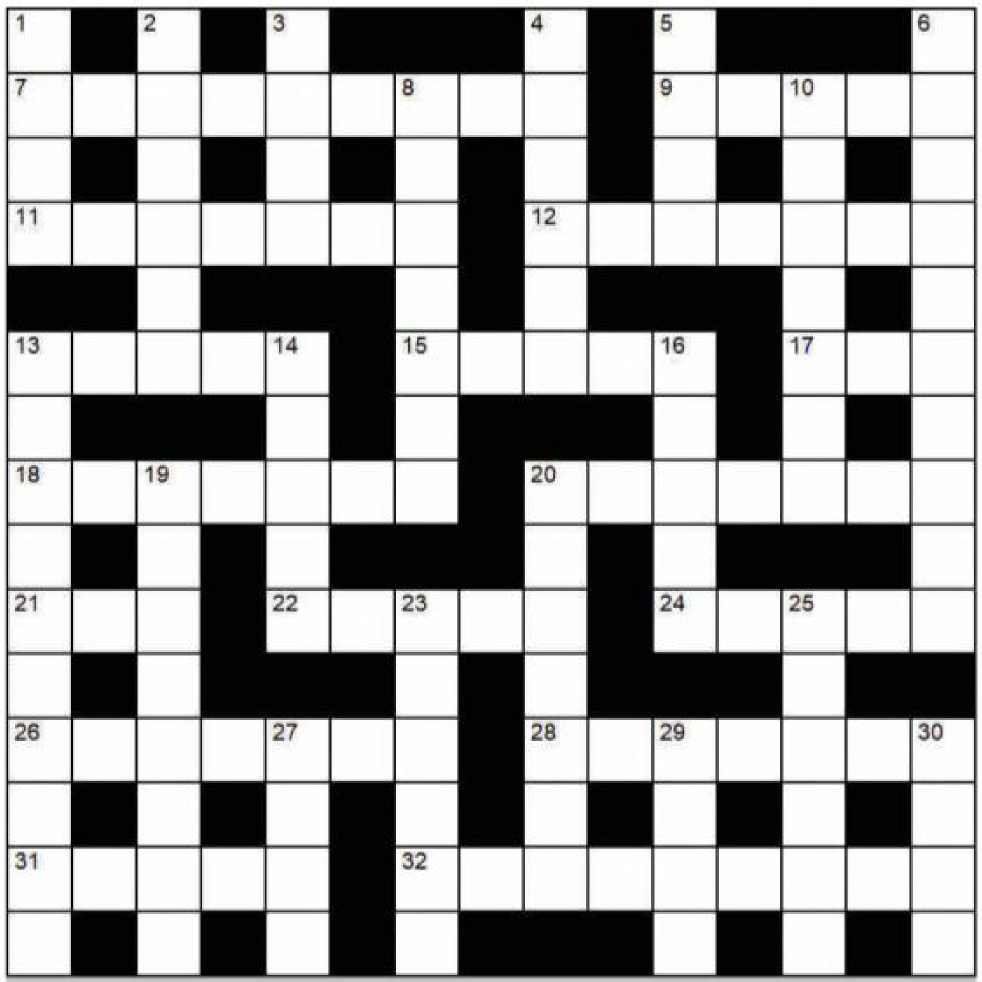
>
> - Julia

Crossword



ACROSS

7 Genus of plant aka 'coneflower' used in herbal medicines – ie a chance variety (9)
9/21 Remove plant's tip to encourage branching (5,3)
11 Genus of French and African marigolds that come from Mexico (7)
12 Silvery-leaved, purple-flowering, thistle-like *Cynara cardunculus* – one in cordon, perhaps (7)
13 Taxonomic group of one or more species (5)
15 A garden avenue/path… in colossal leeks! (5)
17 Secure eg climbing plant to trellis (3)
18 Plant support providing a shaded walkway (7)
20 A series of *Coreopsis* plants… 'Origin of the Universe'? (3,4)
21 See 9 across
22 Describes leaf divisions with rounded or pointed projections (5)
24 Genus of mat-forming perennials – reversed by a bard (5)
26 Plant's natural environment (7)
28 A sweet, yellow-flowering raspberry – completely touched by Midas? (3,4)
31 Dwarf species of *Genista* broom – mutating daily (5)
32 Popular, trumpet-flowered houseplant, genus *Clivia* – lay in tall drifts (5,4)

DOWN

1/29 Loaned girl… Britain's only native narcissus (4,4)
2 Old Japanese ruler's pennisetum with silvery-pink flowers (6)
3 Invasive *Polygonum aviculare* commonly called __weed or __grass (4)
4 A hebe with burgundy-coloured autumn foliage – formed a clasp (6)
5 ___flower, common name of *Plectranthus* plants – an incentive? (4)
6 Genus of African plant called black-eyed Susan – unearth big version (10)
8 Creamy-yellow, split-corona narcissus – and candied fruit ice cream (7)
10 ____ *nidus-avis*, 'bird's nest orchid' – turns into teal! (7)
13 Genus of 'baby's breath' with tiny, white or pink, button-like flowers (10)
14 Shrub cut back to ground level – for a simple seat? (5)
16 Trimmed eg a lawn's perimeter (5)
19 Genus of 'prairie coneflower' – a bit arid, sadly (8)
20 Don't ban reshaped NT garden in North Wales (7)
23 Purple-flowering grassland herb… take a gamble at end of day (6)
25 Genus of plants in buttercup family – beloved of Aphrodite (6)
27 Some cultivate a king-sized… hardwood tree (4)
29 See 1 down
30 Salad ones are the bloom of one's youth! (4)

• Solutions to this issue's crossword will be printed in the December issue

SOLUTION TO OCTOBER ISSUE'S CROSSWORD

ACROSS 1 Ferns **4** Pink Lady **8** Iris **9** Orostachys **10** Sweet spire **12** Fish **13** Arctotis **15** Bertha **17** Isabel **19** Cowichan **21** Knot **23** Pontederia **25** Adenophora **27** Sets **28** Black Pod **29** Amass. **DOWN 1** Fireworks **2** Rosiest **3** Sloes **4** Peonies **5** Nut **6** Lucifer **7** Dryas **11** Elbow **14** Tulip **16** Hyacinths **18** Botanic **19** Concord **20** Chelsea **22** Nodal **24** Elata **26** Pip.

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PROGRAMME

This issue we've put together an enticing selection of offers on holidays, plants, travel and fine wine, all exclusive to the Gardens Illustrated *Reader Rewards scheme. You'll find so much more online, too*

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MAKING THE MOST OF YOUR CUT FLOWERS

In this issue's Pots of Style feature, Alison Jenkins explores how to group houseplants in eye-catching displays, using more unusual containers. Many of her ideas will also work well with cut flowers – perfect if you decide to take advantage of the Freddie's Flowers offer on the next page. If you want a sculptural look, you can source some stunningly beautiful vases that go beyond the traditional vase shape, or you could repurpose an old metal watering can. Alison's idea of using shelves at varying heights could easily be used for cut flower arrangements – try solid containers such as earthenware jars so they stand out against the wall. Antique glassware, such as Alison's laboratory jars, make wonderfully unusual vases, and you can achieve a similar effect with test tubes, flasks and apothecary bottles.

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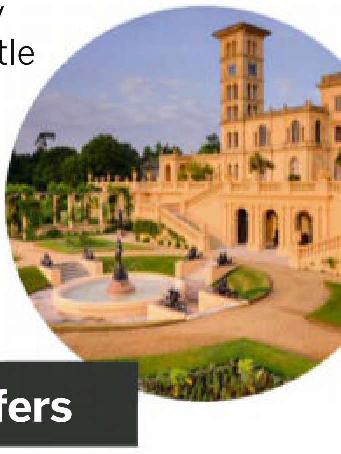
THREE INSPIRING IOW GARDENS TO VISIT

The Isle of Wight is renowned for its warmer-than-average weather, creating an ideal climate for plants you won't find anywhere else in the UK. As you would expect from somewhere affectionately known as the 'Garden Isle', it's full of gorgeous gardens to explore – here are three to get you started:

1 Ventor Botanical Gardens
Wander through 22 acres of rare and exotic plants and trees, including puya and Amazonian waterlilies. If you're lucky you'll also glimpse a red squirrel or two!

2 Mottistone Gardens
Owned by The National Trust, the gardens of this Elizabethan manor house have been chosen to experiment with plants' adaptation to our changing climate.

3 Osborne
In Queen Victoria's holiday home, formal gardens nestle next to vegetable gardens and wildflower meadows. You can also see the Osborne myrtle that supplies flowers for royal wedding bouquets.



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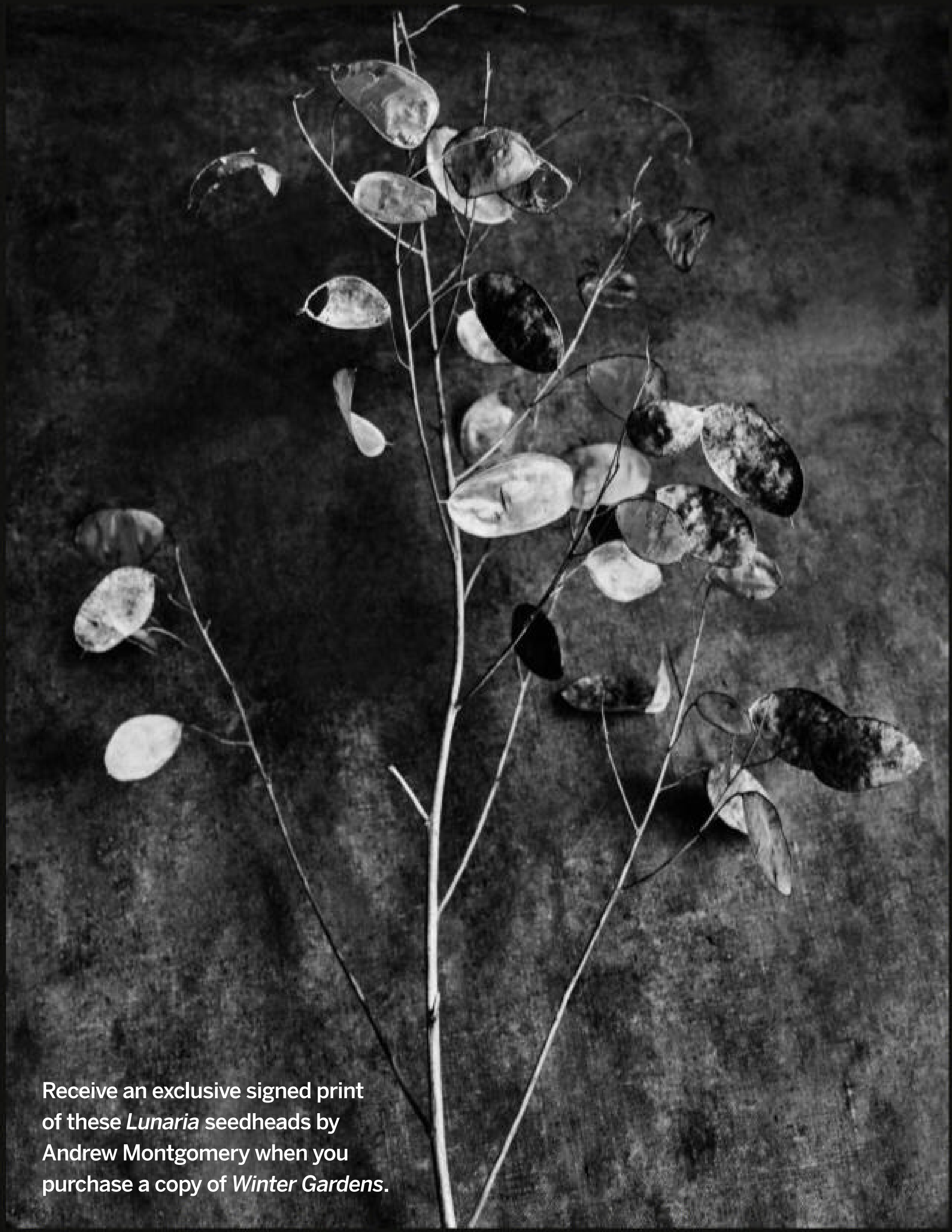


Receive an exclusive signed print of these *Lunaria* seedheads by Andrew Montgomery when you purchase a copy of *Winter Gardens*.

WINTER GARDENS
Words by Clare Foster
Photography by Andrew Montgomery
M

Winter Gardens
BOOK AND PRINT OFFER

On page 90 we preview the new book by photographer Andrew Montgomery published this month, in which he unearths the visual delights of our darkest season. Through a monochromatic palette Andrew captures the dramatic beauty of skeletal stems, frosted seedheads and structural silhouettes, while taking the rare opportunity to use his garden photography to focus on the skill of the designer and unrelenting care of the gardener throughout the quietest months of the year. With accompanying text from Clare Foster that gives detailed insight into each garden's creation and the uniquely personal approach of the designers, this is a captivating insight into our winter gardens and a gentle reminder to go outside – the weather always looks worse through a window.

Andrew Montgomery is an award-winning photographer who likes to spend most of his time outdoors. Known for his skill in creating atmospheric images, his photographs regularly appear in *Gardens Illustrated* and other magazines, as well as recent publications for Great Dixter and Petersham Nurseries.

Clare Foster is a garden writer and author, and gardens editor of *House & Gardens* magazine. A passionate gardener herself, her previous books include *The Flower Garden*, a guide to growing flowers from seed.

Reader offer

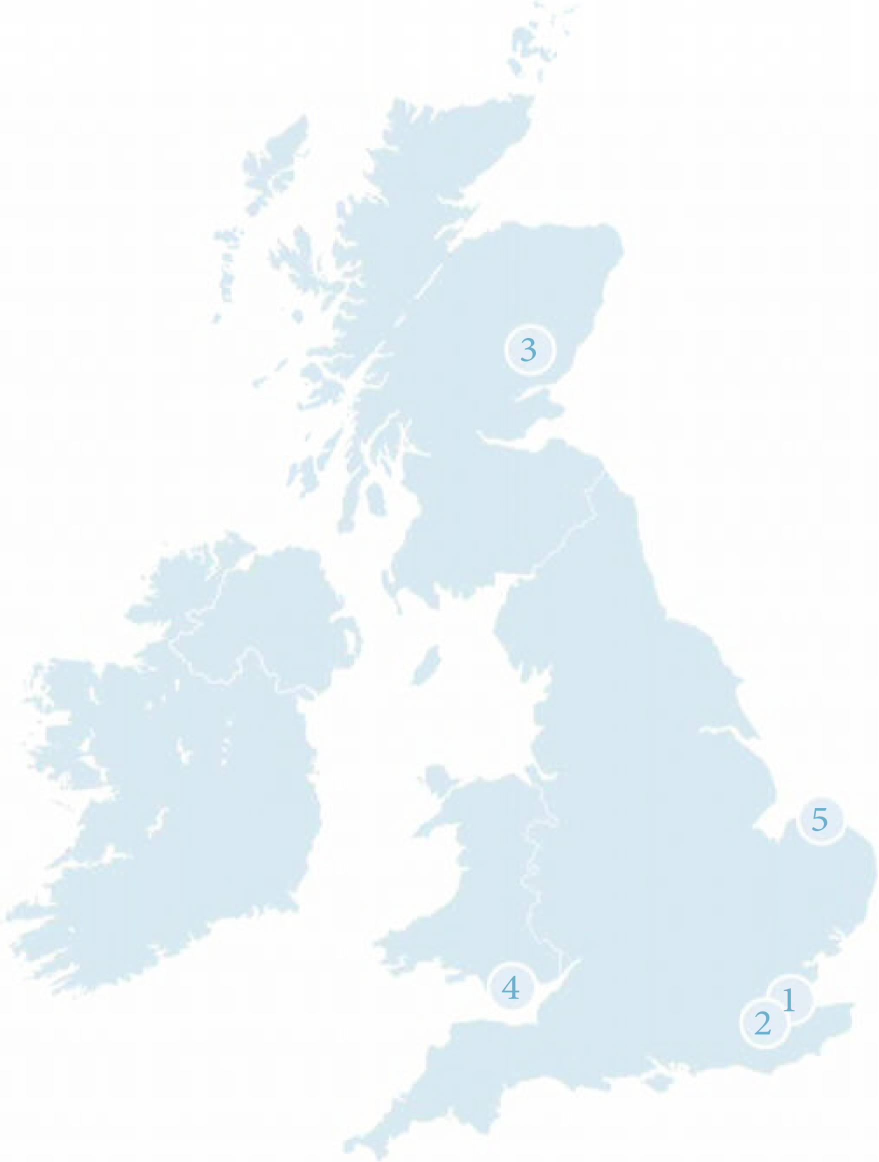
Gardens Illustrated readers who order the book before the end of the year will receive a signed and numbered, exclusive print from the book (pictured above) in celebration of all things wonderful in the winter garden. Printed A4 on beautiful, giclée paper.

How to order
Go to **montgomerypress.co.uk/GIprintoffer**
Complete your order and the print will be automatically added.
The book costs £45 (plus £4.95 for UK p&p). Email andrew@andrewmontgomery.co.uk for details of overseas postage costs.

Closing date 31 December 2021.

Winter walks

Blow away the cobwebs with a great winter walk

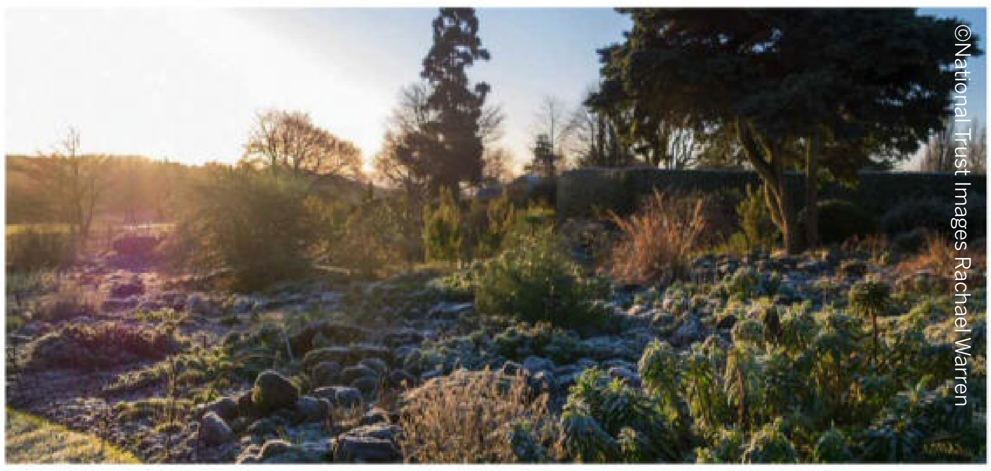


©National Trust Images Andrew Butler

1 CHARTWELL, NATIONAL TRUST

Take a winter wander around the gardens at Chartwell or up into the surrounding woodlands as the autumn leaves fade away. Nearby Mariners Hill reveals far-reaching views out over the Weald for those wanting a longer walk, starting from our carpark.

Westerham, Kent TN16 1PS | nationaltrust.org.uk/chartwell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2 EMMETTS GARDEN, NATIONAL TRUST

One of the highest points across the Weald of Kent, winter reveals the landscape in full from the many viewpoints along our estate walk. In the South Garden evergreens steal the show, each different to the next, from the large blue Atlas cedar to the dropping Brewer's spruce.

Sevenoaks, Kent TN14 6BA | nationaltrust.org.uk/emmetts-garden

3 GLAMIS CASTLE

Situated in heart of Angus, Glamis Castle is renowned for its rich history. The castle offers guided tours where visitors can explore the fascinating 100 year history whilst the gardens have an array of outdoor spaces including The Italian Garden, Nature Trail, Walled Garden and the atmospheric Macbeth Trail.

Angus, Scotland DD8 1RJ | 01307 840393 | glamis-castle.co.uk

4 DYFFRYN GARDENS, NATIONAL TRUST

Enjoy the delights of frosty winter days with a stroll around Dyffryn Gardens, a 55-acre Edwardian restoration garden. With the grounds far from dormant in the cooler months, there'll be something different to see every time you visit. Explore seasonal highlights with self-guided winter walks from December to February.

Vale of Glamorgan CF5 6FZ | nationaltrust.org.uk/dyffryn-gardens

5 HOLKHAM PARK AND BEACH

What better way to spend wintertime than exploring the beautiful landscapes at Holkham in north Norfolk. Whether you choose to explore the historic parkland, adventure round the lake or head off down Lady Anne's Drive to Holkham beach, Norfolk's expansive skies and horizons are sure to reinvigorate the mind and soul.

Holkham, Norfolk NR23 1AB | 01328 713111 | holkham.co.uk

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thecottagegardener.co.uk
01379 443183

THE PEONY GIRL

The Peony Girl celebrates the beauty of peony flowers and was one of this year's special finds at the RHS Chelsea Flower Show. Peony paintings, fine art giclée prints, silk scarves, twillies, and shawls designed from the original paintings. The fusion of English romance and Oriental elegance makes a wonderful gift!

thepeonygirl.com

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mistycashmere.co.uk
01273 401087

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blooming-baskets.com

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devenickdesigns.co.uk
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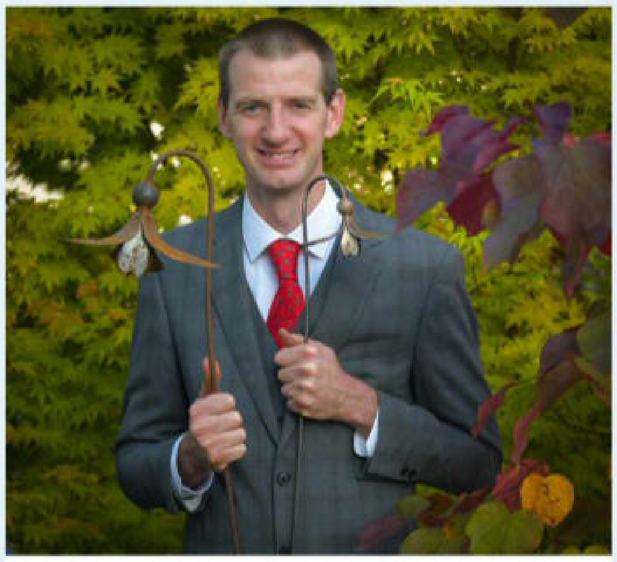

MR FOX'S GARDEN

Merry Christmas from Mr Fox's Garden! This husband and wife team design and handmake these beautiful snowdrops, and they are great Christmas gifts for gardeners! They have lots more interesting and unique hand crafted designs on their website, including festive decorations for Christmas.

mrfoxsgarden.com
mrfoxsgarden@hotmail.com

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ongley-snookdesigns.com
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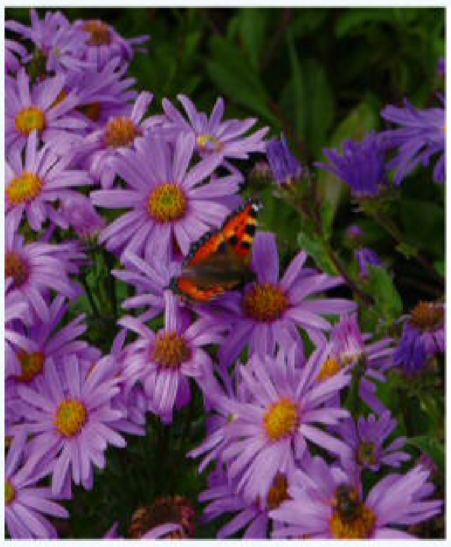
Nursery guide

Get inspired for the winter season with the best plant and bulb suppliers



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autumnasters.co.uk
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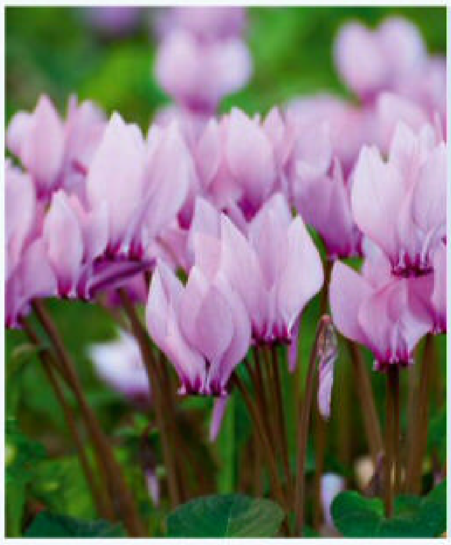

ASHWOOD NURSERIES

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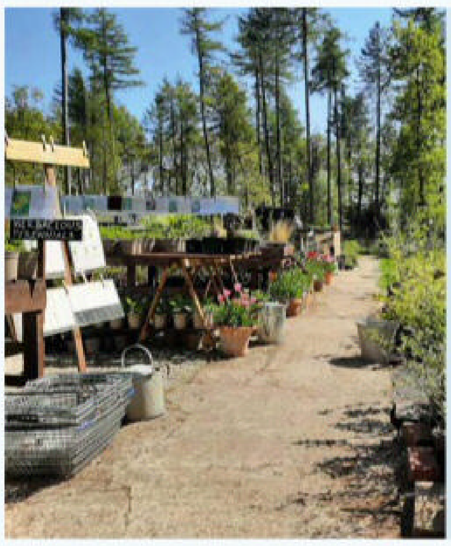
ashwoodnurseries.com
01384 401996



STOTTS NURSERY

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stottsnursery.co.uk
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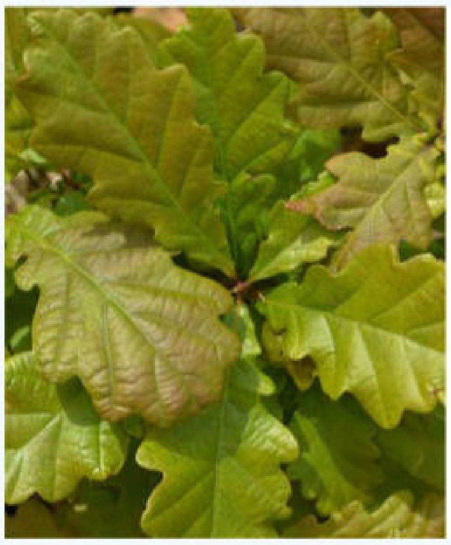
bluebellnursery.com
01530 413700



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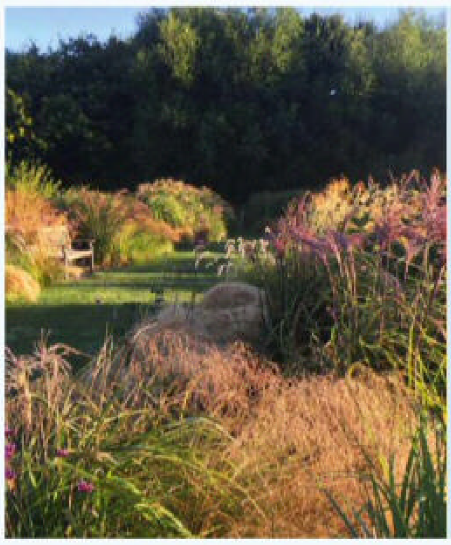
perriehale.co.uk
faye@perriehale.co.uk



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meadowgatenursery.co.uk
07736 523262

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woottensplants.com
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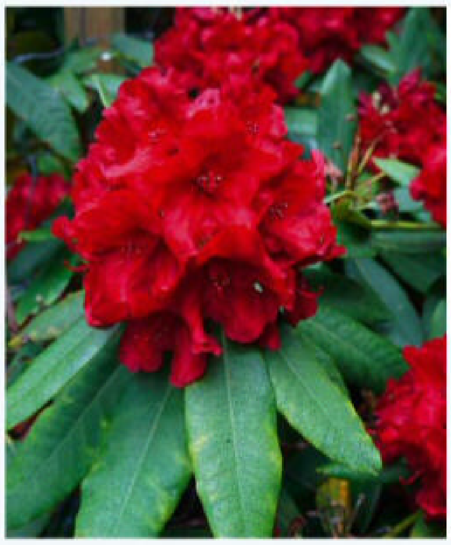

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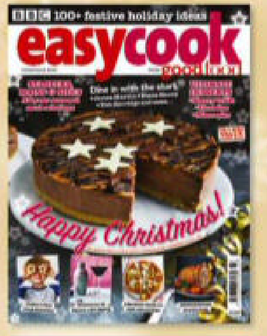

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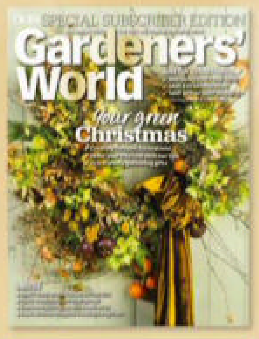

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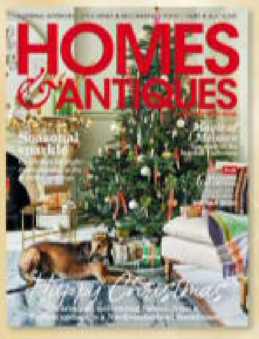

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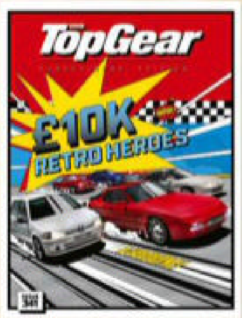

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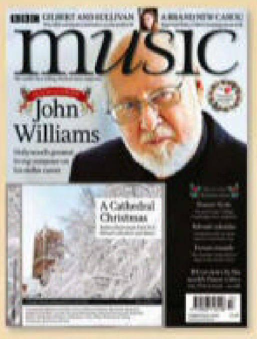

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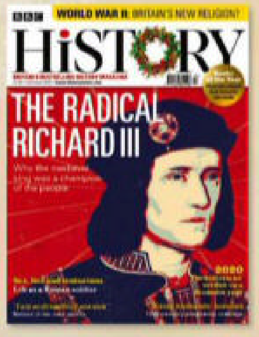

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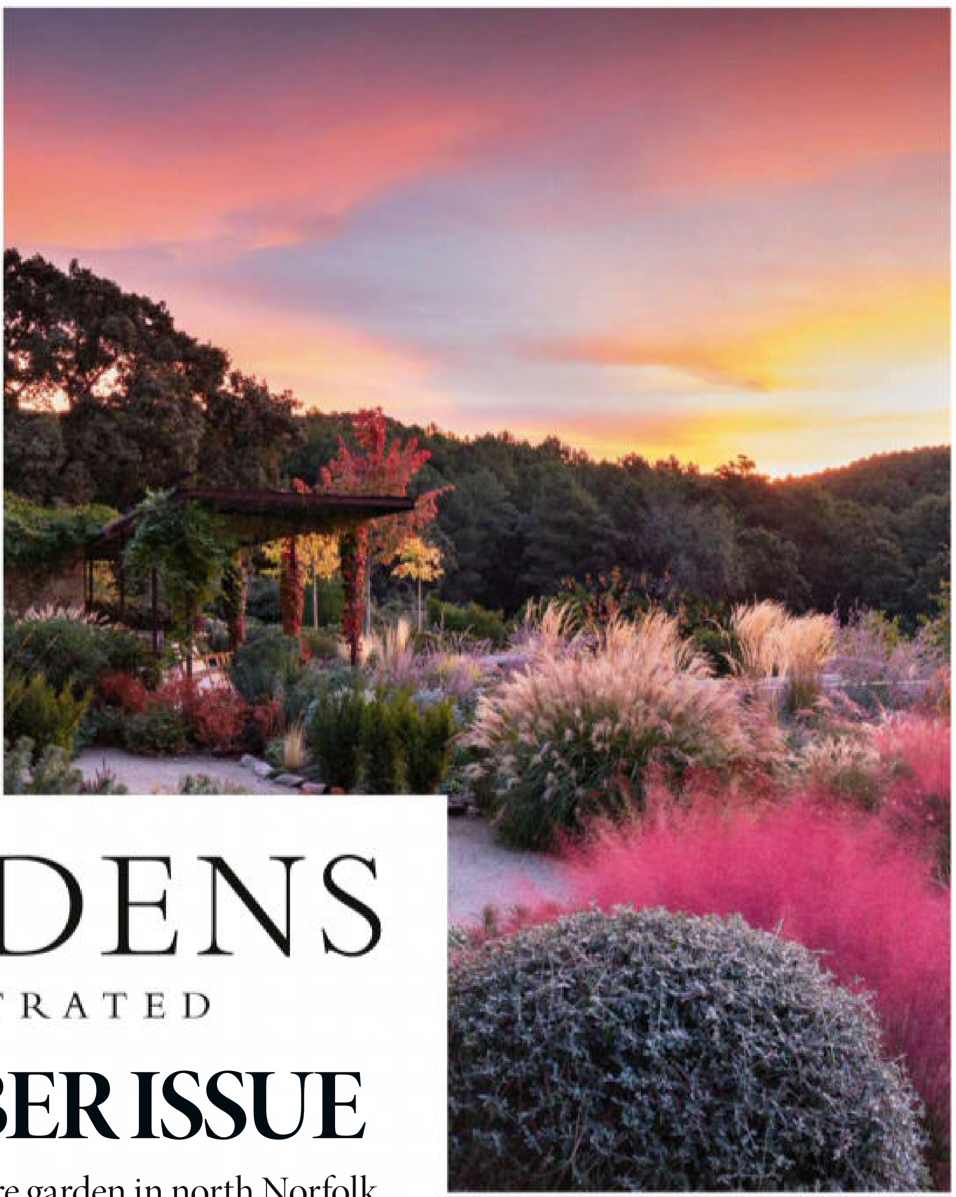
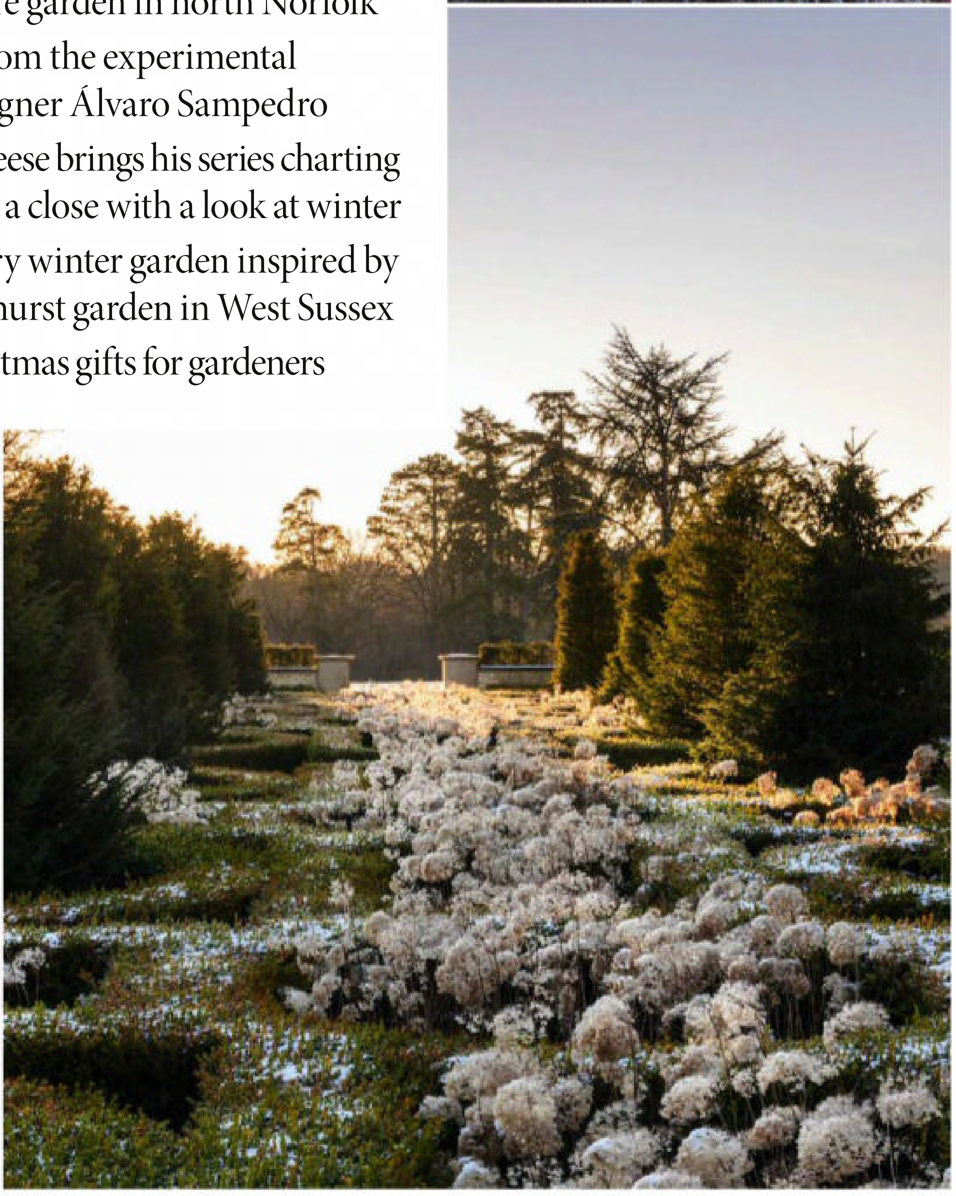


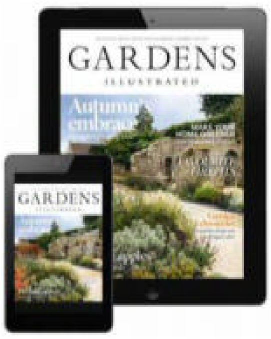


GARDENS
ILLUSTRATED

DECEMBER ISSUE

- Explore a topiary pleasure garden in north Norfolk
- Take inspiration from the experimental Spanish garden of designer Álvaro Sampedro
- Head gardener Matthew Reese brings his series charting the seasons at Malverleys to a close with a look at winter
- Discover the contemporary winter garden inspired by nature at Kew's wild Wakehurst garden in West Sussex
- Find the perfect Christmas gifts for gardeners

RICHARD BLOOM, JASON INGRAM



ON SALE 7 DECEMBER

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How to spend a gardener's weekend in…

East Sussex & Kent borders

Beyond the big draws of Sissinghurst and Great Dixter, the High Weald has it all – think sweeping views, award-winning wines, niche nurseries and foodie destinations

The season of bonfires in East Sussex is a long one – lasting from late summer to early winter. The towns and villages of the coast and High Weald are high-spirited all year round (with further rituals in spring), and are rich in evocative scenery: clapboard houses, rolling hills, ancient woodland and wide skies, the latter indicating the proximity of the English Channel.

Plant hunting

Many specialist nurseries in the **High Weald** stay open for winter, and there are gardens at nurseries that help customers to 'shop the look'. The charms of **King John's Nursery** in Etchingham is set in historic grounds and has a gift shop and café to distract even the most determined plant shopper. The garden at nearby **Merriments** closes for winter but its nursery does not disappoint, with its "huge range of really well-grown plants", according to one top local gardener. Further west, **Lime Cross Nursery** has been a trailblazer in the renaissance of conifer appreciation. Its range is phenomenal, and it is open for click and collect orders. It seems churlish not also to mention top nurseries Marchants Hardy Plants and Pelham Plants, both near Lewes. They do close in winter but will re-open in the spring.

Lime Cross Nursery.

Present buying

Sissinghurst Castle is now open all year round. **Great Dixter House & Gardens**, 12 miles away, is not, but tickets to its beautifully conceived Christmas Fair, held every year at the end of November, include garden entry and a cheery atmosphere, fuelled by mulled wine and huge fireplaces. The nursery stays open over the winter – the perfect time to browse and plan your planting for the year ahead. The former Walled Nursery at Hawkhurst has been revamped and renamed **Water Lane**; it is now a place to eat, buy cut flowers and take a floristry course, which of course can make an excellent gift. **Curious House** workshops, operating out of Wisketts Barn at Wadhurst or The Bell, Ticehurst, come with a special room rate for guests at The Bell, which is itself known for wonderful food, ingeniously served outdoors in heated sheds, in gardens designed by Jo Thompson.

Great Dixter.

Feeding and watering

Gifts can also be had in well-appointed farm shops such as **Taywell**, near Cranbrook, or at the many vineyards that flourish in the milder climate of the South East. A package that includes a tour and tasting could be a present for yourself. **Gusbourne**, Winchelsea, is a serious producer of sought-after wine. For good food, scenery and an inspiring sparkling rosé, **Balfour Winery**, Staplehurst, offers the whole package. **Tillingham**, yet another vineyard in the vicinity, is a place to stay, eat and drink, and also hosts a range of courses. In Hastings, be sure to visit **A G Hendy & Co** for housewares and **Old Hastings Pottery** for bowls and platters that are just the right side of rustic. In the town of Rye, there are desirable rooms over cafés and shops, including at **The Fig** and **Whitehouse**.

Old Hastings Pottery.
OLD HASTINGS POTTERY

Bracing walks

Rye is wonderful to explore for its antique shops and curated emporia, such as **McCully & Crane**, and is well sited for walks around the nature reserve at **Rye Harbour**. It is also a pleasant drive from the primely vintage town of **Winchelsea**. **Camber Sands** and **Jury's Gap** provide opportunities for invigorating walks along the coast towards **Dungeness**. Derek Jarman's **Prospect Cottage** is another destination for garden pilgrims, with the **Snack Shack**, a fish hut, well located nearby. Inland, the **High Weald** does not close for winter, with walks around **Bewl Water**, **Bodiam Castle** and **Scotney Castle**. **Hemsted Wood** near Sissinghurst is happily under-populated, and could be followed by a visit to **The Three Chimneys** at Biddenden, for a warm atmosphere and locally sourced food.

Prospect Cottage, Dungeness.

Souvenirs

Best bakery
Frankonia Breadhouse, Hastings Pier

Best village wander
Winchelsea

Best bracing walk and snack
Dungeness followed by the Snack Shack

Best locally sourced groceries
Cranbrook Farm Shop

Best browse
Heist Market, St Leonards

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